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SCREENLAND

June

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ANSWERS FANS'
QUESTIONS

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MAY 26 1945

Greer Garson



WAR LOAN
IVE IS ON!
YOUR PART—
Y BONDS!

MAY 21 1940
The SCENT-SATION of the Nation!



"AFFINITIES IN HARMONY OF FRAGRANCE"

FOR
WOMEN ...
 1. CAFE SOCIETY
 2. TRESPASS
 4. SYNOPSIS
 6. BEWARE
 10. DARE ME
 30. TUMBLEWEED

FOR
MEN ...
 130. TUMBLEWEED
 133. BOOTS & SADDLE
 134. FIELD AND STREAM
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The Famous Perfume that Deodorizes

PARFUM L'ORLE, INC. • 6 EAST 39th STREET, NEW YORK

Get this OVER-ALL REFRESHANT wherever Toiletries are Sold

"You're a big help!"



GIRL: Maybe I'm not a cover girl, Cupid. But it's moonlight. It's a party. And where's my date? Inside talking politics, that's where!

CUPID: Oh?

GIRL: Yes! And what're you doing about it? *Nothing!*

CUPID: How about *you*, Honey? What'd *you* do to keep him here? Did you turn on your sparkling-est smile? No! Did—

GIRL: Pardon, Cupid. But *my* sparkling-est smile is *no* sparkler. I brush my teeth, but—



GIRL: But what's that got to do with my smile?

CUPID: Lots! Because Ipana not only cleans teeth. It is specially designed, with massage, to help your gums. And massaging a little extra Ipana on your gums when you brush your teeth will help them to healthier firmness. And healthier gums mean sounder, brighter teeth. And a smile that keeps your date from talking politics at parties! Get going, Child!

CUPID: No sparkle, huh, Sis? And, lately, "pink" on your tooth brush? Right...? *Right!* And what d'you do about it? *Nothing!* You just go gleeping along day after day with dull teeth! Don't you know that "pink" is a warning to see your dentist!

GIRL: Dentist? My teeth don't hurt!

CUPID: Dentists aren't just for toothaches, Sugar. See yours now. He may find your gums are being robbed of exercise by today's soft foods. And he may suggest, "the helpful stimulation of Ipana and massage."



Product of Bristol-Myers

For the Smile of Beauty

IPANA AND MASSAGE

METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in
this space
every month



The greatest
star of the
screen!

There are several kinds of laughs. The smile, the chuckle, the quirk of amusement—

None of these goes with the new Spencer Tracy-Katharine Hepburn film—"Without Love".



We're talking about the Abdominal Upheaval—the kind of laugh that gets a half-nelson on your midriff and rolls you around in your seat.

The handkerchief-stuffed-in-the-mouth kind of laughter.

"Without Love" is sensationally funny. And personal and warm.

This columnist saw the picture four times before writing this. We laugh in the same places each time.

Spencer was never immenser. Katharine attempts to woo, but his attitude is that it can't Hepburn here.

The picture is much better than that.

Donald Ogden Stewart has adapted Philip Barry's play with a fresh approach and a free hand. He has introduced a sleep-walking motif.

Spence sleep-walks at first and Katie sleep-walks right back at him. It's a sleep-walkie-talkie.

Lawrence Weingarten, who is awfully good at producing this sort of clever fare for M-G-M, is up to his old tricks.

Harold Bucquet, the director, deserves a bouquet for his excellent job.

The picture has one of the greatest casts ever. In addition to Tracy and Hepburn, there's, to begin with, Lucille Ball, a star on her own, who lives up to her reputation.

Keenan Wynn never was funnier. Then there are Carl Esmond, Patricia Morrison, Felix Bressart—and and and.

It started during Easter at the Radio City Music Hall in New York and is still running. It's a long run picture.

Changing the subject, how many of you have seen "The Picture of Dorian Gray", the most unusual film of the year?

This production based on Oscar Wilde's absinthe-tinted drama is causing a great deal of talk. It is so superbly produced, so different in theme from conventional fare. We think you ought to see "Dorian".



M-G-M has many wonderful offerings on the way. You might look for "The Clock", "Son of Lassie", "The Valley of Decision", "Thrill of a Romance", and "Ziegfeld Follies".

Still roaring.

—Leo



SCREENLAND

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Full Color Portraits: ★ ★ ★

Van Johnson, MGM star appearing in "Weekend at the Waldorf"
Cornel Wilde & Co., with co-stars in Columbia's "A Thousand and One Nights"

"Captain Kidd's" Prize: Barbara Britton, heroine of "Captain Kidd," a United Artists release

Picture Pages: Camera Scoops; Ida Lupino Shifts for Herself; Photo Preview of "The Clock" (starring Judy Garland and Robert Walker); Pretty Fashion Pioneer (Anne Baxter); Photo Preview of "Without Love" (starring Katharine Hepburn and Spencer Tracy); SCREENLAND Salutes William Eythe in "A Royal Scandal"

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Cover Portrait of GREER GARSON,
starring in MGM's "The Valley of Decision"

JUNE, 1945

VOLUME FORTY NINE
NUMBER EIGHT

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She **WAS A BASHFUL BRIDE!**

He **WALKED IN HIS SLEEP!**



HILARIOUS *M.G.M.* STAR-HIT!

SPENCER TRACY • KATHARINE HEPBURN

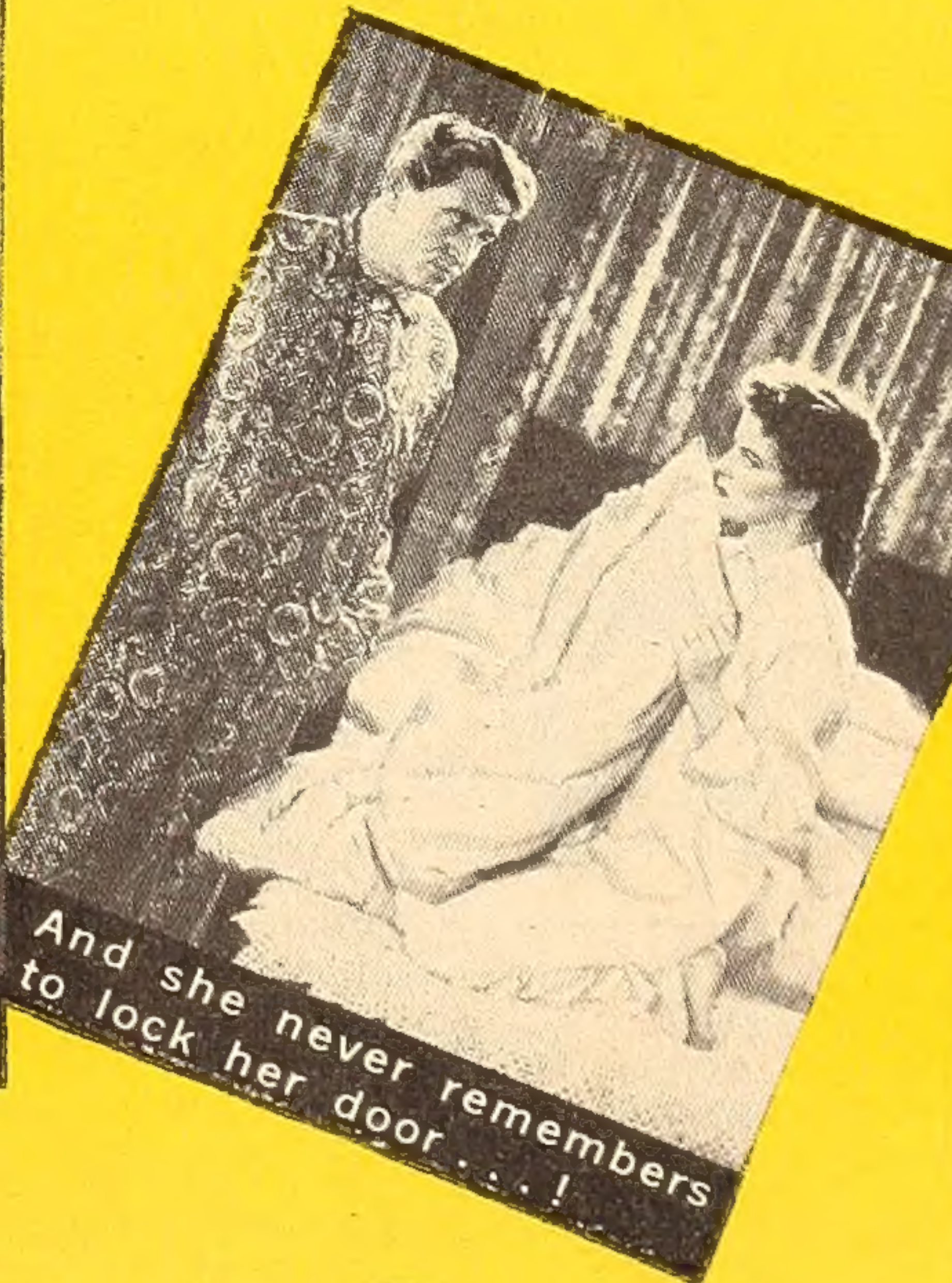
Without Love



She says she wants to
be a kissless bride....!



He agrees—but always
walks in his sleep...!



And she never remembers
to lock her door...!



Oh, Mr. Tracy!
Oh, K-K-K-Katy!

with **LUCILLE BALL**

KEENAN WYNN • CARL ESMOND • PATRICIA MORISON • FELIX BRESSART

Screen Play by Donald Ogden Stewart • Based on the Play by Philip Barry

Directed by **HAROLD S. BUCQUET** • Produced by **LAWRENCE A. WENGARTEN** • An M-G-M Picture



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since I discovered this
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Intimate Feminine
Hygiene!



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Everywhere today this higher type of intimate feminine cleanliness is being enthusiastically received among highly intelligent and exacting women. And it has a decided "extra" advantage:

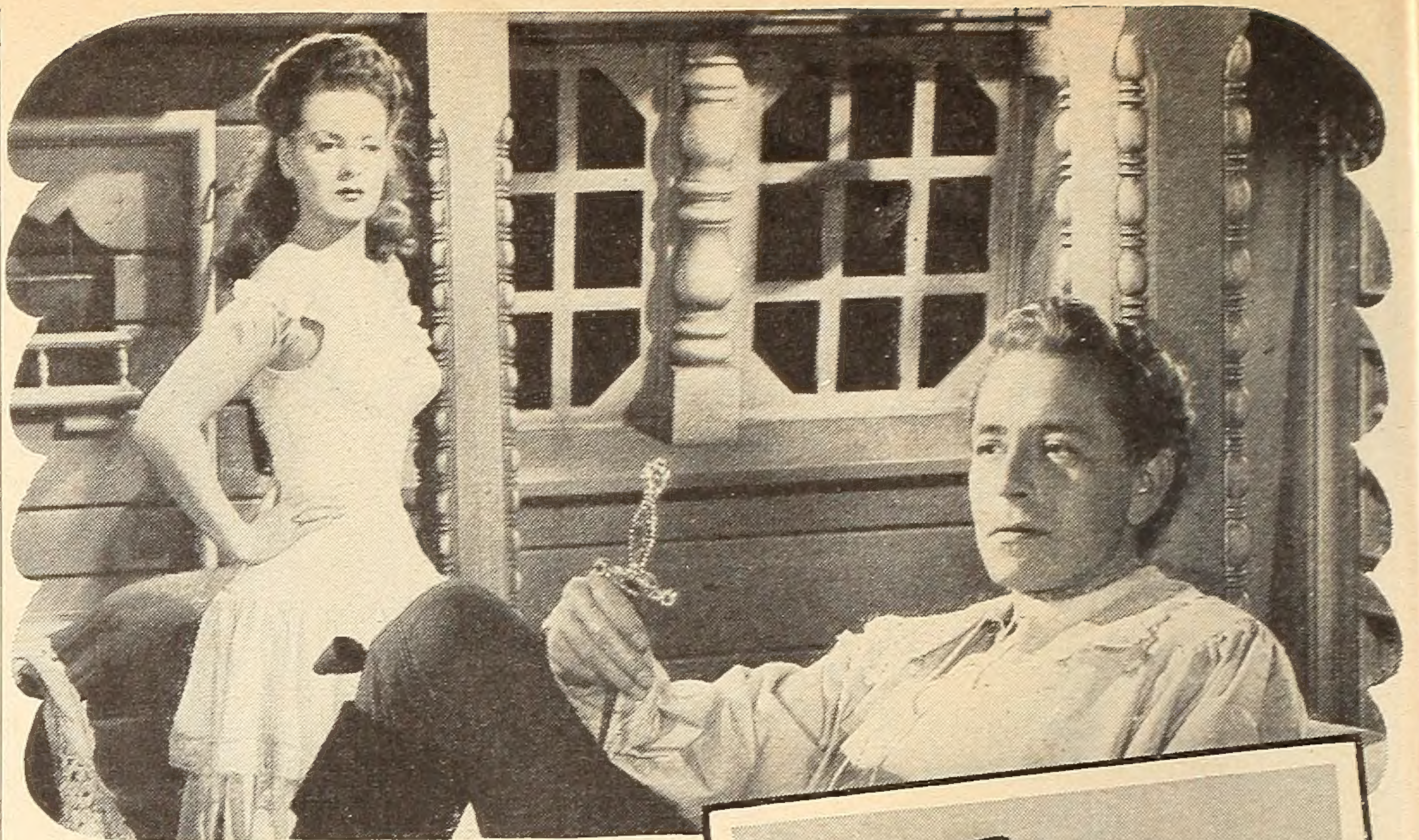
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Hot
FROM
HOLLYWOOD

Paul Henreid plays a pirate and Maureen O'Hara his stolen bride in this dramatic scene still above from "The Spanish Main." Below, the two blondes, Betty Grable and June Haver, as "The Dolly Sisters."

IF IT'S true what they're saying about Merle Oberon, you can expect to see her the most beautifully photographed woman on the screen. Her next husband, 'tis rumored, will be a famous Hollywood cameraman. However, there is still that little matter of her divorce from Sir Alexander Korda. That takes time, and lots of things can happen.

UP to NOW, Peter Lawford thought he was doing all right. Recently his secretary handed in her resignation. Being under the impression that she was happy in her work, Peter expressed his surprise. "I'm sorry," the girl answered by way of explanation, "but I'm bored. Your fan mail isn't romantic enough!"

HOLLYWOOD columnists, still trying to scoop each other, were quick to announce that the stork was stalking Faye Emerson Roosevelt. To Weston East, Faye confided: "Please say it isn't true. I wish it were. When the time comes I'll be the first to shout the news from the roof-tops." That should settle that—for awhile!

ALL in one day, Anthony Quinn (married to the former Katherine DeMille) received word that his wife was expecting the stork again, that his option had been taken up, and that he was 1-A with his draft board. Tony didn't know whether to sob or celebrate.

TO give you an idea of Susan Peters' courage, she is already thinking about radio acting—in case her paralysis should become permanent. However, her doctors are more optimistic. They insist the condition is only temporary. Since Susan's accident, more than one Hollywood actress has given up all thoughts of ever going on a hunting trip.

WHEN the doctors ordered Bob Hope to Palm Springs for a good rest, you would have thought he was being sentenced to a chain gang. Bob loves his work. But it's no secret that his countless Army camp tours have taxed his health and strength. So overcrowded was Palm Springs, there wasn't a single available room—even for Bob Hope. When he broke the news to his wife, he tried to register his great "disappointment." But all the time he was grinning from ear to ear. What a guy!



That Fighting
LADD
 You Love
 Is Gunning For
 Trouble Again!



Hollywood's most meteoric Star Sensation in his first rough, tough and terrific role since his screen return... falling for a girl with stars in her eyes while he tames a man-killing horse and a lady-killing tough guy!

Paramount
 Presents

Alan Ladd and Gail Russell in "SALTY O'ROURKE"

with William Demarest
 Bruce Cabot • Spring Byington
 and Stanley Clements
 Directed by Raoul Walsh

The riotous roughneck of "Going My Way" as the smartest little jockey who ever booted home a winner!

The Miracle Man of "Morgan's Creek" has a new "Conquering Hero" to hail!



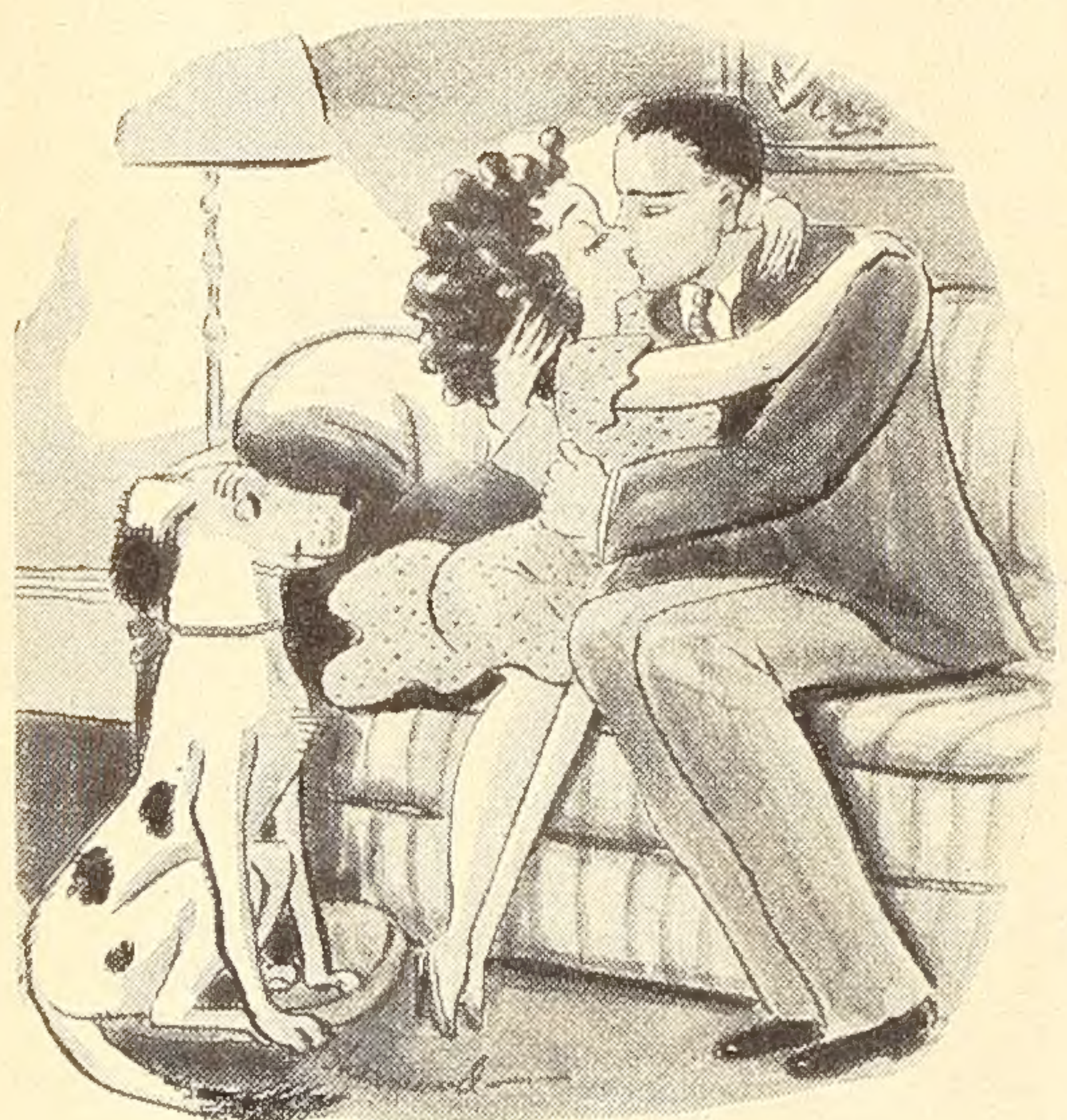
THE THRILLS OF BIG TIME RACING YOU CAN'T SEE NOW!
 Original Story and Screen Play by Milton Holmes



Pond's "Lips" stay on...



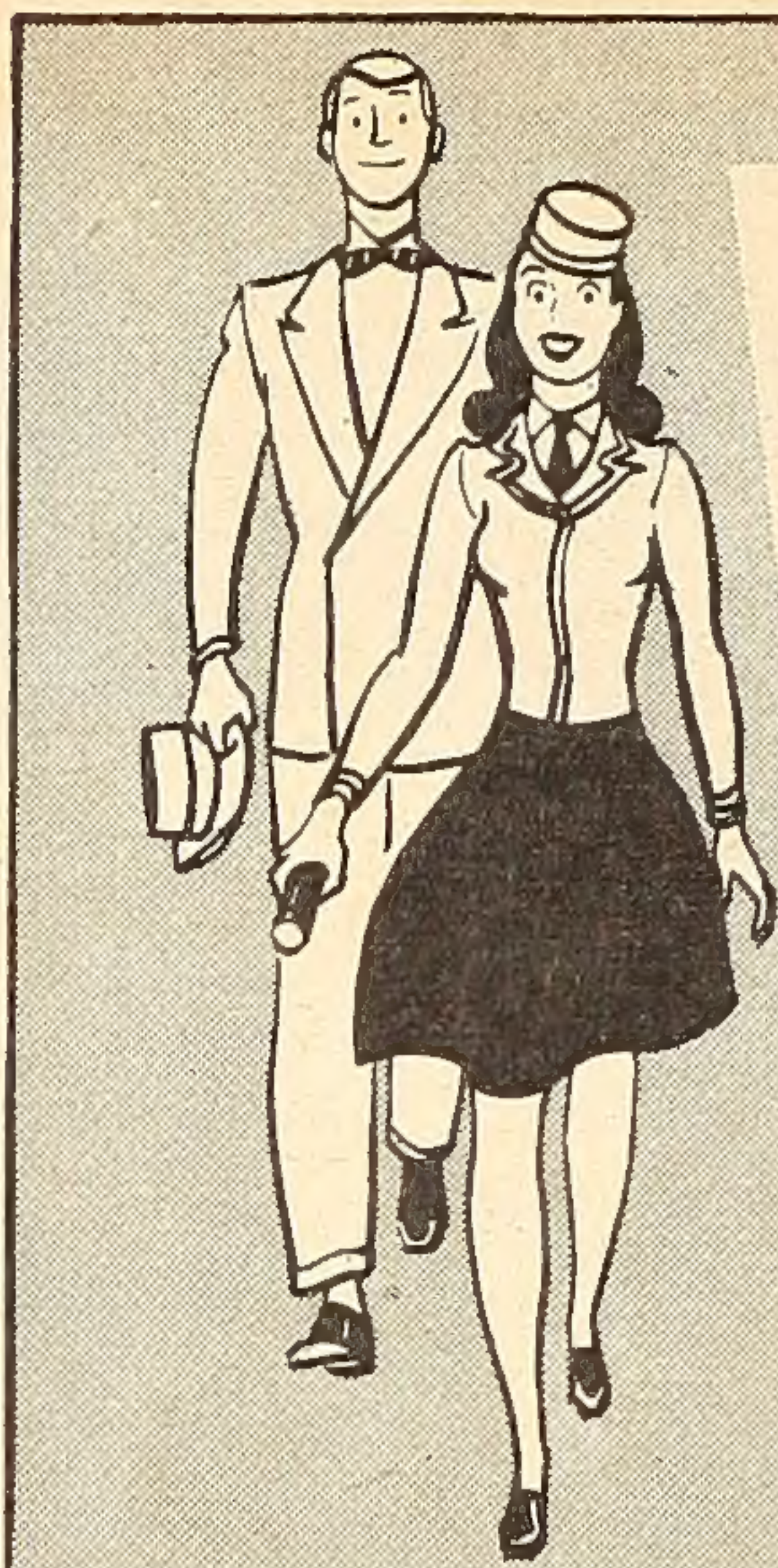
and on...



and on!

But Yes,
Pond's "LIPS"
stay on Longer!

6 luscious shades
... Try the newest
"Lips" shade—
BEAU BAIT, round,
full crimson-red!
49¢, 10¢, plus tax



Your guide to CURRENT FILMS

Selected By

Delight Evans

THE CORN IS GREEN—Warners

In this adaptation of Emlyn Williams' stage play, Bette Davis deftly characterizes a remarkable heroine—spinsterish, determined *Miss Moffat*, an English woman who feels it her destiny to bring Welsh children—and adults, too—out of their dark existence in coal mines and expose them to the bright lights of education. The austerity of schoolroom scenes is greatly lightened by the antics of an abominably bad little girl (Joan Loring) as she threatens to disrupt the whole project. John Dall is exceptionally good in the co-starring rôle of *Morgan Evans*, on whom the schoolmistress pins her hopes. Nigel Bruce heads a fine supporting cast.



PATRICK THE GREAT—Universal

Put Donald O'Connor and Peggy Ryan in a film, and the story usually becomes a negligible part of the entertaining whole. And to date, that's been all right with us, because these two leaders of the jive set are plenty good enough to carry the burden. This time the story concerns the unsuspected rivalry between father, a musical comedy star (Donald Cook), and equally talented son for the same rôle—and for the same girl (Frances Dee). There are songs and dances galore, and Peggy Ryan tops even herself in an hilarious "siren" sequence. Eve Arden, as girl Friday to a cook-book authoress, displays her excellent brand of comedy.



GOD IS MY CO-PILOT—Warners

Following closely the well-read autobiography of Colonel Robert Scott, this film takes to the screen as easily and excitingly as the P-40s of the Flying Tigers under the command of General Chennault, and gives you some of the most engrossing dog-fight scenes you've ever seen. Dennis Morgan, too, soars to the pinnacle of success, showing new depths in the rôle of Col. Scott, who stood by as the film's technical advisor. A wealth of interesting detail, such as China's air raid warning system, is very neatly worked in between combat scenes. Dane Clark, Raymond Massey, Alan Hale and Andrea King stand out in superb cast.



HOLD AUTUMN IN YOUR HAND—United Artists Release

This film based on the novel by George Sessions Perry and directed by Jean Renoir has all the flavor of another "Tobacco Road," though we are happy to say it doesn't hit quite the same depressing depths. Unlike that play, the central characters, tenant cotton farmers played with fine understanding by Zachary Scott and Betty Field, are energetic and enterprising—but so unsuccessful! The hungry mouths of their children and *Granny*, played superbly by Beulah Bondi, go unfed. Come spring and their vegetable garden is trampled by a rebellious neighbor's pigs. If you think you've got troubles, go to see these characters' indomitable spirits.



MOLLY AND ME—20th Century-Fox

The talents of Gracie Fields and Monty Woolley which were so nicely blended in their first picture, "Holy Matrimony," are given full sway over this story about a pompous, scathing-tongued father with Parliamentary aspirations and his matronly housekeeper, formerly an English music hall actress, who finds a use for her unexpected culinary art after she shoos a conniving bunch of servants out of the house at the point of a broom. They're a nice fit, these rôles, and the part of the sensitive son, whose relationship with his father is estranged, especially suits Roddy McDowall. Reginald Gardiner is good for laughs as a drinking butler.

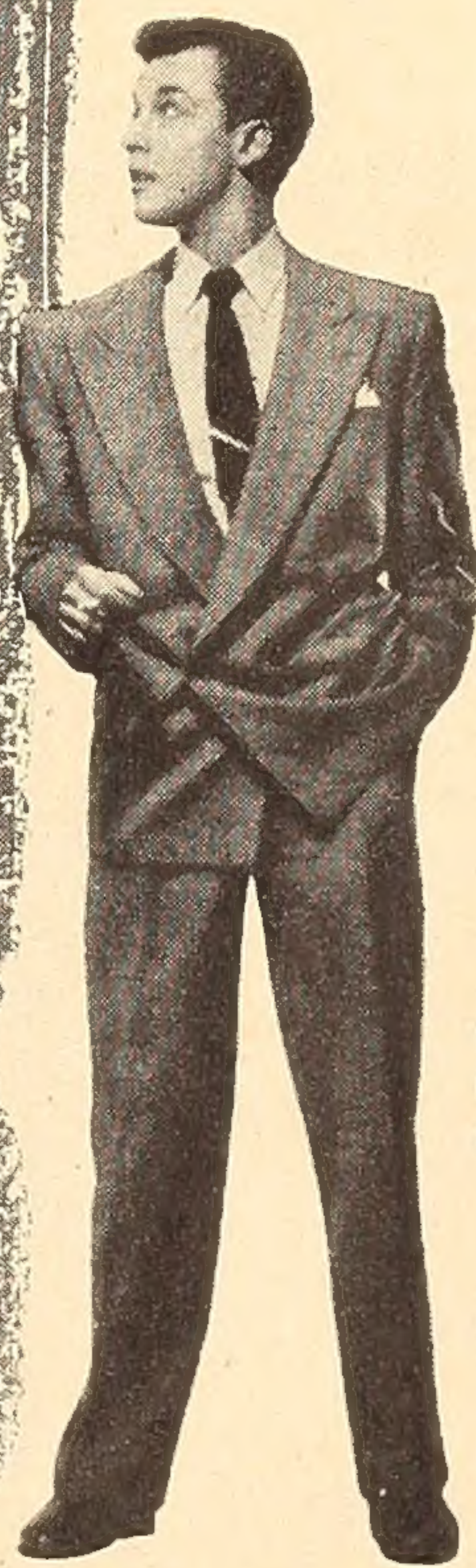


Bette Davis

NEW HONORS FOR
THE SCREEN'S MOST
HONORED ACTRESS!



In
her
heart
of
hearts
she
knew
she
could
never
hold
him...



His first picture!
Meet that stage
sensation ...
John Dall!

WARNER BROS.
BRING ANOTHER GREAT
PLAY TO THE SCREEN!

"The Corn is Green"

A LOVE THAT RIPENED TOO FAST!

Directed by
with JOHN DALL • JOAN LORRING • NIGEL BRUCE • RHYS WILLIAMS • IRVING RAPPER
Produced by JACK CHERTOK • Screen Play by Casey Robinson & Frank Cavett • From the Stage Play
by EMLYN WILLIAMS • Produced by Herman Shumlin • Music by Max Steiner

SALOME,

Where She Danced

in **TECHNICOLOR**

THIS IS THE PICTURE...

for which producer Walter Wanger conducted his highly publicized, year-long search for "The Most Beautiful Girl in the World" - to portray Salome.



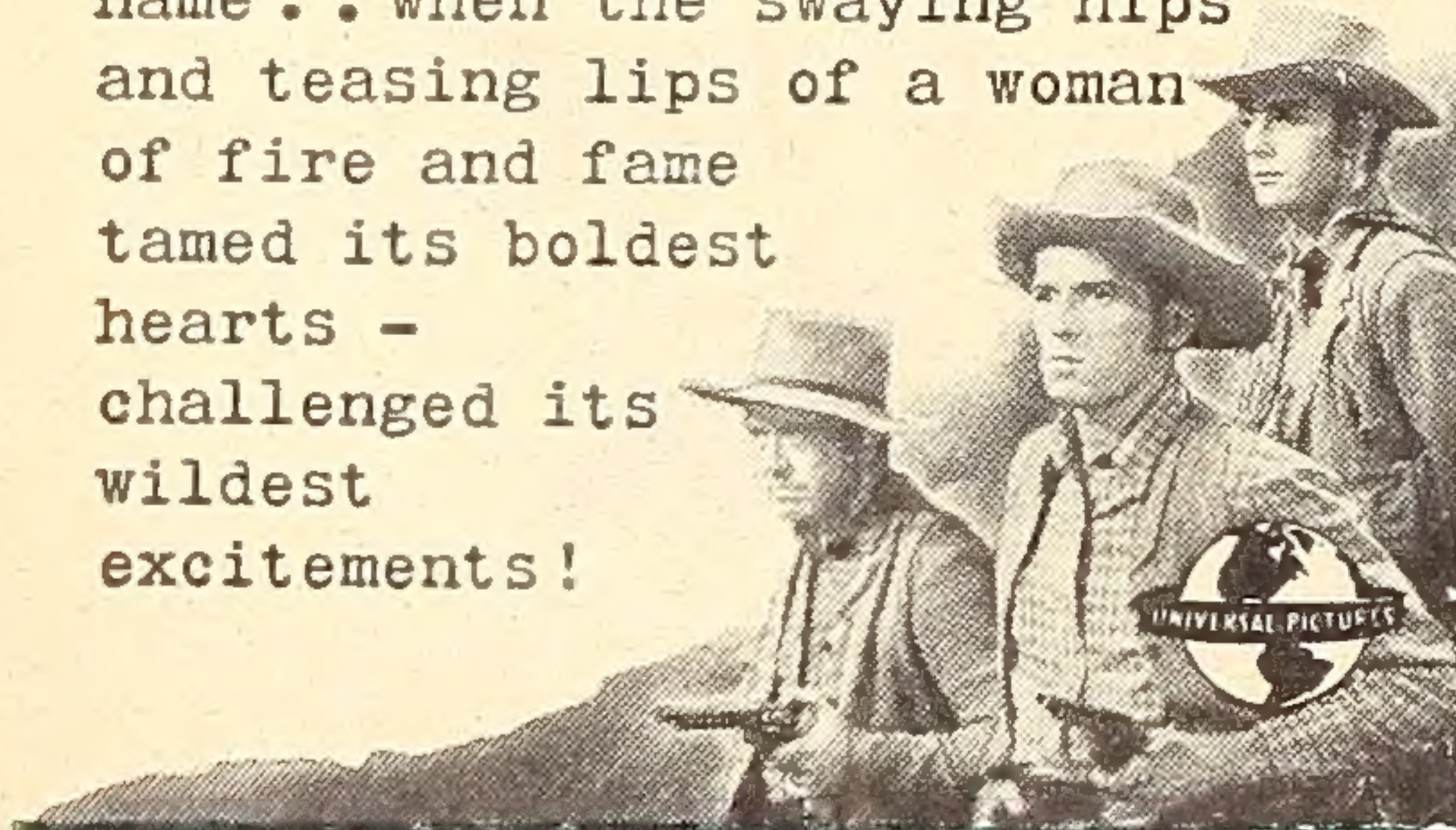
THIS IS YVONNE DeCARLO

glamorous American beauty who was selected from over 20,000 of the world's loveliest women

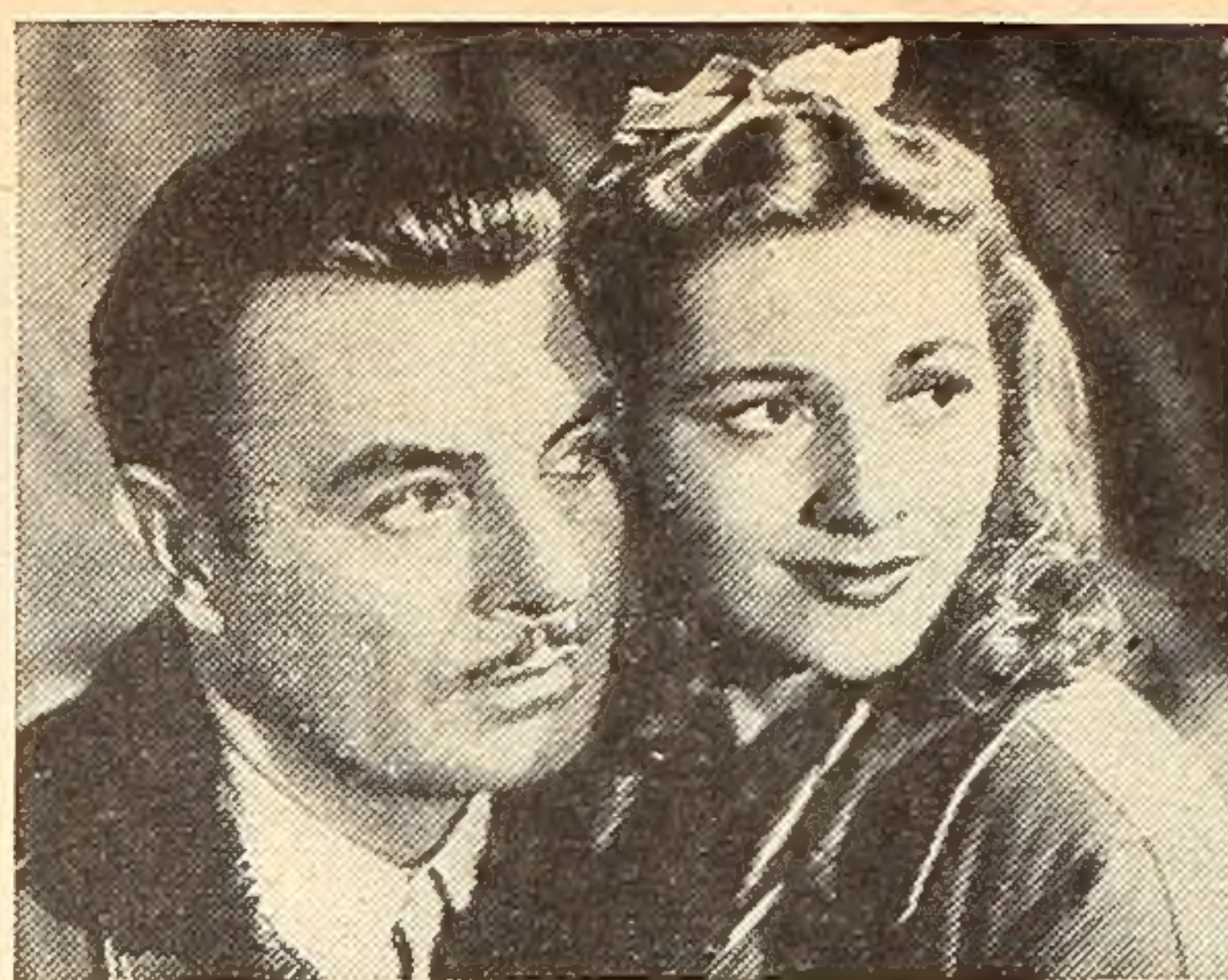
to play the title role. We predict...that she will be the screen sensation of 1945.

THIS IS THE STORY...

of the West's most notorious town and how it gained its name...when the swaying hips and teasing lips of a woman of fire and fame tamed its boldest hearts - challenged its wildest excitements!



SEE AD ON OPPOSITE PAGE



THE AFFAIRS OF SUSAN—Wallis-Paramount

Here's that completely escapist film you've been asking for—enchanted comedy with never a dull or serious moment. It's all quite incredible, this gay romance of a devastating charmer and her mad "affairs," but it's all so funny you'll check your quibbling and just give in to one long laugh. Hal Wallis has staged a sparkling story with intelligence and good taste, casting it with discrimination and, for the first time, recognizing the rare comic talents of Joan Fontaine. Joan's *Susan* is a simple child of nature except for brief encounters with the rural mailman until George Brent, Broadway producer, comes into her life, moulds her into an actress, and marries her. In rapid succession *Susan* assumes different personalities keyed to the men she flirts with: rancher Don DeFore (something for the girls), author Dennis O'Keefe (better than ever), and a conservative character amusingly played by Walter Abel. Each man contributes to *Susan's* merry progress. Don't miss meeting *Susan*.



UTAH—Republic

It is pleasing to note that Roy Rogers has been given such fine background as Utah's scenic grandeur—with a fleeting glance at Chicago—for his singing cowboy routine. In this film, he manages a prosperous ranch for a pretty Chicago showgirl and enters into some fancy skullduggery to keep her from selling her property. It's different enough to attract interest, but still offers those good old standbys—the Sons of the Pioneers singing several catchy tunes; "Gabby" Hayes, up to his old tricks; Grant Withers, as bad man, and Dale Evans, pretty heroine.



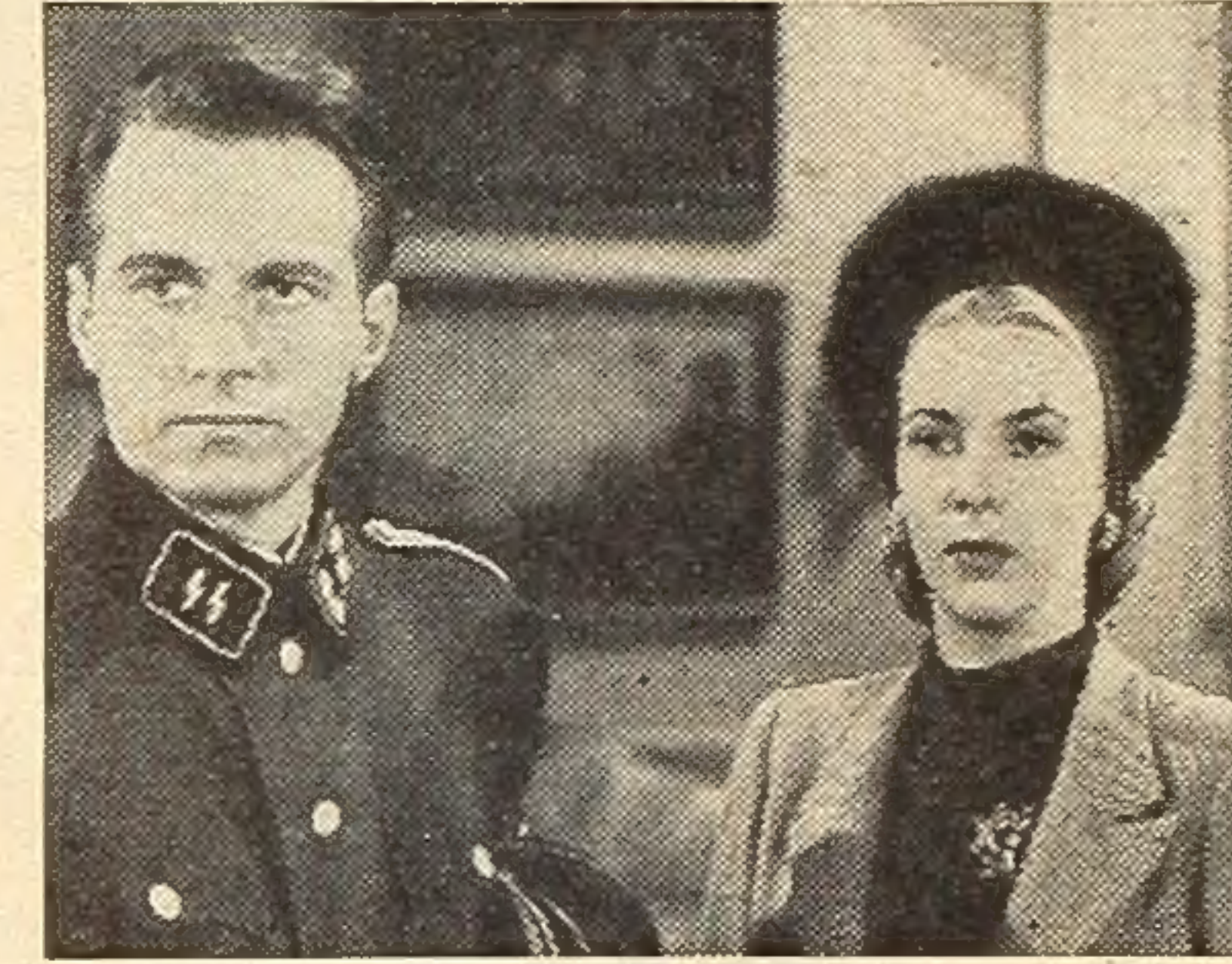
EARL CARROLL VANITIES—Republic

Now we've seen everything! Here's a jive version of a typical romantic novel of your mother's day, all about the princess of a mythical kingdom, who comes to America to float a loan, stays to become a musical comedy star, and finally falls in love with a good red-blooded citizen (Dennis O'Keefe). Constance Moore plays the regal rôle and the story gives her time for several numbers in which she displays a charming voice and graceful dancing to music of Woody Herman and orchestra. Eve Arden is fine in cast including Alan Mowbray and Mary Forbes.



A ROYAL SCANDAL—20th Century-Fox

You've heard of "the Lubitsch touch," and here it is in brilliant action, fashioning one of the most entertaining films to hit the screen in a long time. The veteran producer-director has turned out a lively new version of an old stage play and made it first rate escapist stuff. Take Tallulah Bankhead as the cynical Czarina of all the Russias, bored with statecraft and most of all with the available men at her court; add William Eythe as an eager young soldier who believes it his destiny to "save" his Empress from disloyal subjects and slander; stir in pretty Anne Baxter as the soldier's true love who fights the Czarina to hold her young man—and you have a typically amusing Lubitsch concoction, though the "touch" tends to be a trifle heavy at times. Superlative actress Bankhead gives a witty, highly aware performance of the amorous *Catherine*; Charles Coburn is excellent, as always—but young Mr. Eythe really steals the show with his smart histrionics and dazzling white uniform.



HOTEL BERLIN—Warners

The cracking "face" of Nazi Germany, cowering in "Hotel Berlin" while planning escape and ultimately World War III, is shown vividly and excitingly in one big sweeping panorama. The characters are all important—Helmut Dantine, as member of underground; Faye Emerson, as hotel "hostess," superb in several outstanding scenes; Andrea King (startlingly resembling Ida Lupino), as actress-pet of Nazi officials; Peter Lorre, a scientist drinking himself oblivious to Nazi doctrines; Raymond Massey, a general who follows suicide orders. Don't miss it!



IT'S A PLEASURE—International-RKO

The story of this ice-skating extravaganza can be dealt with in a couple of words—strictly formula. There's the star and her team mate (Michael O'Shea), given to drink, who holds her back; the other woman, an entirely believable and human character played by Marie (The Body) McDonald, and her husband, a thoroughly nice guy (Bill Johnson—you'll like him!) But concerning the entertainment value in Sonja Henie's ice-skating numbers, ineffably beautiful in Technicolor, it would take decidedly more than a couple of words.

WALTER WANGER *presents*

"SALOME, Where She Danced" IN TECHNICOLOR

a Universal Picture

SHE MADE GUNS GROW COLD
...AND HEARTS BURN HOT!

The fabulous, fascinating saga
of a love men tried for...the
Woman they died for — when
a fable of flesh and flame
came to life 100 years ago!

With **YVONNE DeCARLO**

ROD CAMERON DAVID BRUCE WALTER SLEZAK ALBERT DEKKER

Marjorie Rambeau J. Edward Bromberg Abner Biberman

Screenplay by Laurence Stallings From an original story by Michael J. Phillips Directed by CHARLES LAMONT

Associate Producer, ALEXANDER GOLITZEN Produced by WALTER WANGER

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Powder and Green and Gold and Red and (Mark 1st and 2nd choice
Navy ☐ Brown ☐ Brown ☐ Navy ☐ of color combinations)
Size: 10 12 14 16 18 (Circle size wanted)

Send "Bow Blouse", at **\$3.98**, plus postage.
Size: 32 34 36 38 (WHITE ONLY)

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FANS' FORUM

Opinions, Please!

Your friends in Fans' Forum may not agree with you on your pet peeves and praises, but don't let that stop you. The stars and movie producers welcome all your comments with open ears! So write your letter to Fans' Forum today. Monthly awards for the best letters published: \$10.00, \$5.00 and five \$1.00 prizes, all payable in War Savings Stamps. Closing date is the 25th of the month.

Please address your letters to Fans' Forum, SCREENLAND, 205 East 42nd Street, New York 17, New York.

FIRST PRIZE WINNER

\$10.00

Recently I read that 1944 had the largest divorce rate in history and I overheard the remark that three-fourths of them were Hollywood divorces. It brought to my mind the really few Hollywood marriages that do last. These few were people like the Nelson Eddys, Fred MacMurrays, Ray Millands and Fredric Marchs—marriages where only one of the couple is in pictures. But I'd like to take my hat off to a couple who have proven that a marriage between two equally popular stars can last. They are the lovable Reagans. Ronald and Jane were married when they both were doing only small parts. When Ronald began to get better rôles, professional jealousy did not come between them. And now Jane is at last getting the parts she deserves, rôles worthy of her talents. Ronald went into the Army when he was at the peak of his career and yet he is still one of the most popular actors in Hollywood. This was proven by the fact that he was chosen sixth in a recent popularity poll although he hasn't starred in a picture for two years. It makes me feel good to see the Reagans together and I know that in the years to come, little Maureen will have plenty of reasons to be proud of her parents.

DICKIE CLINE, Lancaster, Pa.

SECOND PRIZE WINNER

\$5.00

Why do Hollywood producers try to "do over" our favorite movie personalities the minute these stars have been successful?

Here is a sample list of headlines from movieland: Deanna Durbin To Sing Torch Songs; Bing Crosby and Dick Powell Slated For Non-Warbling Rôles; Betty Hutton Being Groomed For Serious Drayma.

I love to hear Deanna sing arias; to hear Bing Crosby and Dick Powell croon tunes; to watch Betty Hutton's crazy cavorting and listen to her swell swingy singing. I enjoy their performances so thoroughly "as is" that I just cannot imagine liking them any better in opposite types of rôles.

Please, producers, won't you let them be "as we like them"?

MRS. L. SHAUGHNESSY, Philadelphia 20, Pa.

FIVE PRIZE WINNERS

\$1.00 Each

First of all, we had better say that we have nothing against Alan Ladd playing those hard-as-nails characters. We think he is a wonderful actor.

Last night on Milton Berle's program, "Let Yourself Go," Alan Ladd was asked to sing a romantic song. He did, and when he finished there was as much applause and screaming as any other singer ever got.

So why don't they let Alan sing in some of his pictures? How about it, fans?

DORENE RICHARDS AND CORINNE MILLER, Rochester 13, New York.

As long as I've been a movie fan, I never thought it would happen; namely, that my favorite actress would star in the film version of my favorite book by my favorite author. But it did happen—in "Frenchman's Creek" starring Joan Fontaine. As soon as I learned this fact, incidentally from this magazine, I was eager to see the film.

Various critics declared that the picture didn't live up to expectations, that the only

(Please turn to page 15)



JANE POWELL • RALPH BELLAMY • CONSTANCE MOORE • MORTON GOULD AND HIS ORCHESTRA

and ARTHUR TREACHER • LOUISE BEAVERS • RUTH TOBEY • Produced by CHARLES R. ROGERS • Directed by ARTHUR LUBIN

Screen Play by WALTER DELEON and ARTHUR PHILLIPS • Based on a story by IRVING PHILLIPS, EDWARD VERDIER and FRANK TASHLIN
Associate Producer: JOSEPH S. TUSHINSKY • Original Music and Arrangements by MORTON GOULD • Musical numbers staged by ERNST MATRAY

Released thru United Artists

Republic Proudly Presents its 10th Anniversary Triumph

**THE BIGGEST
ENTERTAINMENT
THRILL OF THE YEAR!**

Flaming with thrills,
adventure and romance...

The exciting saga of the
West's most colorful days
...when men fought and
gambled for a woman's
eager heart. And a spec-
tacular climax such as the
screen has never known!

**JOHN WAYNE
ANN DVORAK**

**FLAME OF
BARBARY
COAST**

featuring

JOSEPH SCHILDKRAUT

with **WILLIAM FRAWLEY**

VIRGINIA GREY and RUSSELL HICKS

JACK NORTON • PAUL FIX

MANART KIPPEN

A REPUBLIC PICTURE



thing worthwhile was the photography. Some said that Miss Fontaine's acting was not as good as in her other pictures. Naturally, these statements and others like them dampened my enthusiasm.

Finally the picture did arrive, and friends who saw it before I did said that I shouldn't miss it. I didn't. I wasn't disappointed in it at all, nor in Miss Fontaine. There were a few, but only a few, parts of the picture that I disliked. On the whole I thoroughly enjoyed it.

I'd like to see more of Arturo de Cordova, too. He is an exciting "find," worthy of praise.

JEANNE F. BOURG, Lakeland, Fla.

The letter in the March Fans' Forum concerning the casting of "The Robe" was especially interesting to me because a motion picture from this great work has been my favorite dream since I first read the book, a few weeks after its publication. I was interested, but I didn't agree!

The producers of this film want to recreate the atmosphere of Rome in the first century. At best that isn't going to be easy. But "The Robe," cast with actors, familiar to everyone and fresh from modern rôles, could not create this feeling of another era. Talented players, as yet unknown to the movie public seem to offer the solution.

There is, however, one exception. For the rôle of *Marcellus* I name Gregory Peck, who is ideally fitted in appearance, voice, and ability.

CHARLOTTE CHAMBERS, Baltimore 7, Md.

After reading "Open The Door To Youth," the article by Mervyn LeRoy in March SCREENLAND, I felt as if someone was actually on our side.

I'm not in any way connected with the movie industry at present, but have always wanted to have some connection with the making of motion pictures.

Mr. LeRoy seems to me to have the soundest basis for building up to higher standards the industry which affects millions of people. There are thousands who would jump at the chance of being trained for a movie profession—not only to be an actor or actress, but cameraman, set designer, costume designer, etc. Someone has to fill these jobs later. Who will it be?

2nd Lt. L. K. PEARSON, Childress, Texas.

Although every American realizes that the war is yet far from being won, I feel sure everyone does a lot of post-war planning. Hollywood producers must see a particularly bright future, visualizing their studios again restocked with the many pre-war acting greats now in the armed service.

But, personally, I do not completely agree with them in believing the return of the former stars will give birth to the new era of finer acting.

I have seven individuals in mind who, to me, have shown outstanding ability, naturalness, and charm, and who I think will be tomorrow's headliners: Jennifer Jones, a brilliant young actress, who has already copped motion pictures' Academy Award; Gregory Peck, a newcomer from the New York stage, who has already shown his ability; the two lovelies, June Allyson and Jeanne Crain, who possess a wonderful depth of character and whose naturalness is their greatest single asset; Van Johnson, whose present popularity speaks for him; Diana Lynn, whose all-around, cute vivaciousness can't fail to click; and probably the most remarkable of them all, little Margaret O'Brien, whose future just cannot be denied.

PFC. BOB MATTHES, Barksdale Field, La.

He didn't forget to kiss you, honey!



**You are the one
who forgot—to keep yourself
nice to be near!**

IF KISSES were rationed they couldn't be scarcer. But she doesn't dream it's her own fault. Poor, puzzled wife! *Foolish* wife—to trust just her bath alone instead of topping it off with safe, dependable Mum.

For your bath washes away *past* perspiration, but Mum safeguards you against risk of underarm odor *to come*.



Product of Bristol-Myers

So take just 30 seconds to smooth on Mum. Then you will be free all day or evening from fear of offending. Free from the fault men don't forgive.

Mum guards charm. And charm and romance go together like love-birds. Ask for Mum today. (Note: You can use Mum even *after* you're dressed. Quick, safe, sure—Mum will not injure fabrics or irritate your skin.)

For Sanitary Napkins—Mum is gentle, safe, dependable... ideal for this use, too.

MUM

**TAKES THE ODOR OUT OF
PERSPIRATION**

Both mother and daughter are of Tampax age!

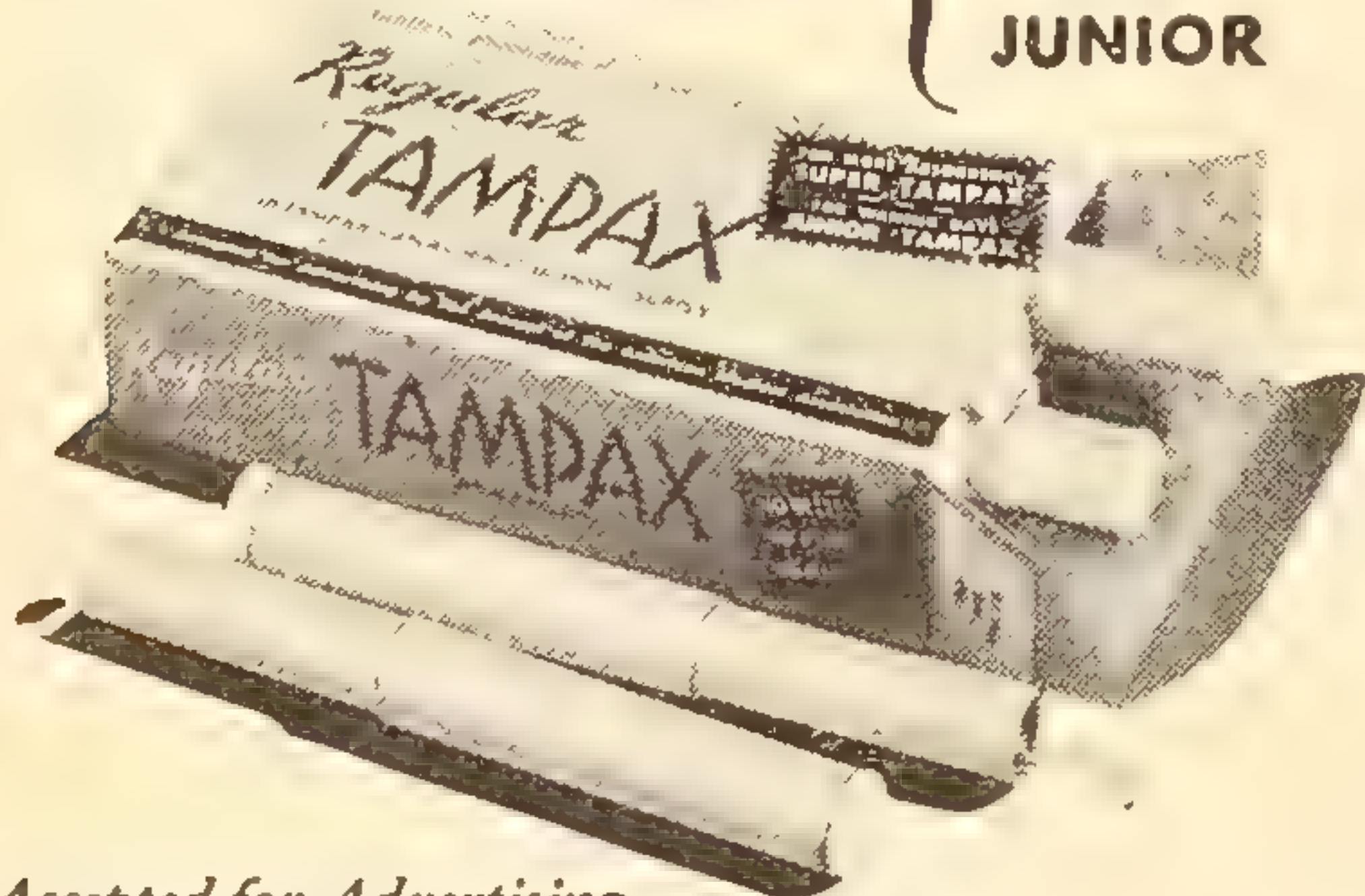


SOME families have a double opportunity to discover Tampax. It may be the *daughter* who brings home the good news about this invisible type of monthly sanitary protection. Or it may be the *mother* who first gets these young ideas. Whichever way it happens, such a family will very soon have *two* voices saying "Thanks to Tampax!"

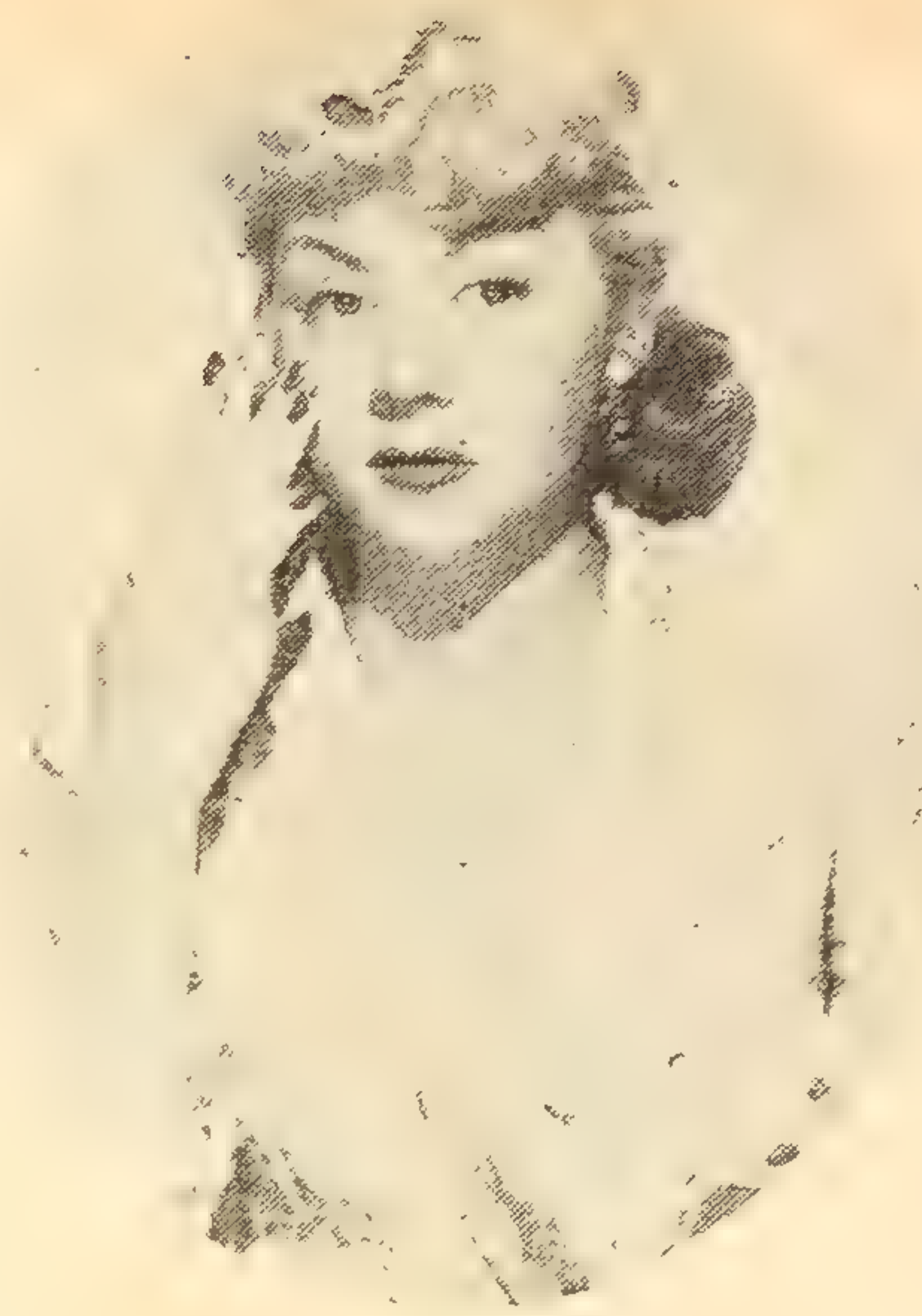
This Tampax is quite different from the external napkin-type product you are accustomed to, as you can see from the following list of points . . . It is worn internally. There are no pins or belts. No odor is formed. It may be worn in tub or shower. You can go in swimming with it. No chafing, no bulges or ridges. Made of pure surgical cotton. Small and dainty, it is inserted by throw-away applicator. When in place you cannot feel it. Quick changing. Easy disposal.

Invented by a doctor, Tampax is sold in 3 absorbencies at drug stores, notion counters. Month's average supply will go in your purse. Tampax Incorporated, Palmer, Mass.

3 absorbencies { REGULAR
SUPER
JUNIOR



Accepted for Advertising
by the Journal of the American Medical Association



Gloria Grahame, featured player in MGM's "Blonde Fever," above, applies a base which will provide an all-day foundation for her makeup. At right, a touch of special cream to her brows and lids, adds a bright sparkle to her appearance. For daytime wear, she brushes up her lashes very lightly with a waterproof mascara. Putting powder on in generous quantities and then softly brushing off the surface, as Gloria does below, makes it adhere longer.



Makeup for Career Girls

By Josephine Felts

Little things count in your good looks success story

IN YOUR first job, or, in your second or third one for that matter, you'll want to look pretty. After all, employers and associates are very human people who usually appreciate girls whose efficiency is coupled with good looks. But, to work well, to look lovely, and to have time for fun, too, does take considerable planning. You simply must organize your time, your work, your clothes—and your appearance!

Did you ever stop to think that those lovely actresses who have chosen the movies as careers have full-time jobs? Long hours on the set, benefit appearances, war activities, costume fittings, fan mail, interviews, photographs, as well as the usual woman's duties of home and family, take up their days from dawn to dusk. And, even on such a rigorous program, don't they always manage to look charming? Their answer lies in planning beauty schedules to best advantage,

and in knowing small tricks that help makeup toward lastingness.

Your makeup on the job should start the day by being a perfect one that won't need constant doing over. It should be becoming as can be without being too obvious or over-glamorous. (Save your "glamor" for dates that come in off hours!) Don't groan at the thought of devoting a few extra minutes in the morning to your grooming. It should console you to remember that stars frequently start being made up for the camera at 6:30 a.m.! With a little special morning care, you won't have to take time out during the day to "fix" your face or hair. The small touches that give permanence and added attractiveness to your makeup you'll soon find well worth the effort and also, you won't become identified as one of those office menaces whom so many bosses refer to as "that nose-powderer."

Naturally, you'll start your morning beauty routine with a thorough cleansing of face, neck, and hands. (We take it for granted that you've had your daily bath and used deodorants either first thing in the morning or before bedtime at night.) You'll wash

(Please turn to page 66)



The "bottle bacillus", known to science as *Pityrosporum ovale*, is held to be a causative agent of infectious dandruff by many noted dermatologists.



Don't let Infectious Dandruff spoil your "Crowning Glory"

As a precaution, as a treatment, use Listerine Antiseptic systematically. Don't disregard such symptoms as excess flakes and scales, itching and irritation. They can mean that you have infectious dandruff which *can* and *does* often play hob with your scalp.

It's Delightful, Easy

At the first symptom of trouble get started with Listerine Antiseptic and massage. This is the delightful, easy, inexpensive home treatment that has helped so many . . . and it may help you. Early and frequent applications may arrest a case of infectious dandruff before it can get started, and even if the infection has gotten a head start, this simple treatment may overcome it.

As a precaution against this troublesome condition make Listerine Antiseptic and massage a part of your usual hair-washing. And, if you've been troubled for some time, apply Listerine Antiseptic once a day. If you do not note rapid improvement repeat the treatment morning and night.

You simply douse full strength Listerine Antiseptic on the scalp and follow with vigorous, rotary, fingertip massage. That's all there is to it!

Kills "Bottle Bacillus"

Listerine Antiseptic instantly kills millions of germs, including the stubborn "bottle bacillus", (*Pityrosporum ovale*), regarded by many a noted dermatologist, as a causative agent of infectious dandruff. As Listerine Antiseptic goes to work those annoying flakes and scales begin to disappear. Itching, too, is alleviated. Your scalp tingles and glows, and your hair feels wonderfully fresh.

If infectious dandruff has already started, repeat the Listerine Antiseptic treatment twice a day. This is the method that in tests brought improvement, or complete relief, to 76% of dandruff sufferers in thirty days. Remember, Listerine Antiseptic is the same antiseptic that has been famous for more than 60 years in the field of oral hygiene.

LAMBERT PHARMACAL COMPANY, St. Louis, Mo.



Listerine Antiseptic *the Tested Treatment*

IT'S GRABLE! IN THE MUSICAL THAT OUTSTRIPS THEM ALL!



Wait 'til you
see . . .
the daring
ACAPULCO!

The dazzling
AMERICAN
BEAUTY!

GRABLE
go for
HAYMES!
Lucky, Lucky
You!



WAIT
'TIL YOU HEAR!
"The More I See You"
"Acapulco"
"I Wish I Knew"
And other new hits!

Betty GRABLE Dick HAYMES

Billy Rose's

DIAMOND HORSESHOE

in Technicolor



with PHIL SILVERS • WILLIAM GAXTON • BEATRICE KAY • CARMEN CAVALLARO

Directed and Written for the Screen by GEORGE SEATON • Produced by WILLIAM PERLBERG
Suggested by a Play Produced by Charles L. Wagner and Written by John Kenyon Nicholson
Songs by Mack Gordon and Harry Warren

The Editor's Page

An Open Letter to Joan Fontaine



st one of Joan's leading men in Hal
allis' clever production for Paramount is
ennis O'Keefe, top. Still another, above,
handsome Don DeFore, playing a rugged
westerner who captures her fancy. And
n't forget George Brent—she doesn't!



in "The Affairs Of Susan" Joan
Fontaine has a rôle ranging
from tomboy to woman of the
world, and plays it brilliantly.

FAREWELL, "Rebecca"! Hail, la belle Fontaine!

You surprised me, you certainly did. All this time—ever since your smash hit in "Rebecca," in fact, followed up by those other Mopey Maude parts you played in "Suspicion" and "Jane Eyre"—I've thought of you as the problem child of pictures. I mean, Fontaine was wispy and put-upon; a sad chameleon who could be charming but usually preferred to stay on the precious side. All right, I thought, leave her be, and let's us look at gayer, less complex characters.

Then came "Frenchman's Creek," and what a change! And now "The Affairs Of Susan," when a bright new vision bursts upon the screen. It's Joan Fontaine, and yet it isn't. What's come

over you I don't know, but I like it. Fresh and radiant and humorous; no crying in corners, but carrying on in the open—you start as an outdoor girl and wind up as a femme fatale and you're always convincing. I never thought I'd see a really versatile performance from Fontaine, but here it is. Audiences from now on are not only going to admire and respect you, they're going to like you, like you a lot. Only a human being, and a pretty nice one, could play mad, merry, contrary *Susan* with so much understanding. Quite a character, this *Susan* Fontaine!

Delight Evans

Van Johnson ANSWERS FANS' QUESTIONS



20



By Romaine

**Exclusive! Your favorite
breaks down and gives
you all the answers**

THE phenomenon of Van Johnson was two-fold apparent: In the persistent demand for him to please make more pictures, and in the receipt of more personal letters from his fans than he could fathom. Obliging, he made more pictures which kept him busier. He received more letters which kept him happier. Then all of a sudden the letters made him uncomfortable. There came in almost every other one the request to see and talk to him. An overwhelming majority came from high school pupils. The letters were intelligent, admirable, purposeful. "I ought to have time to see those people," he informed himself. The simple and frequent reminder, "But you're making pictures—a guy can't do *everything!*" didn't appeal to him. He kept thinking that some day he'd get smart and figure out a way to do something about them.

Then one day the telephone rang. The usualness of the inquiry was only exceeded by the approval it met. A young girl, Terry Morgan, seventeen, a senior at Hamilton High School in Culver City,

Van and leading members of the high school set who interviewed him for their school papers, above. Lower left: Van in scene with Esther Williams for "Thrill Of A Romance"



said she had been nominated to interview Van for a group of school girls. They had given her a list of questions which she was supposed to ask him. They wanted to know what he thought of *girls*. Of ALL things! When he was rather hesitatingly asked about it, he said: "Yes! Bring her on the set as soon as time she can come." Then, with a smile he added: "Looks as if somebody's been reading my mail—"

The young girl who represented her classmates was pretty, plump, studious and alive. After she had waded through many questions she said: "The girls want to know what you think about makeup. Do you think girls are more attractive who use a lot of makeup?" Mr. Johnson replied that he liked naturally rosy cheeks. Like hers. The youngster flushed, became more embarrassed, wiped her face with the palm of her hand, then held it up and giggled. "See, no rouge, really." "I know," Mr. Johnson told her. In her summing-up she asked: "Now, what are you doing about all those school-people who want to see you?" The gentleman blinked because it certainly seemed as if this kid had read his mind. "I've been thinking a lot about them—something should be done—they're absolutely sincere"

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Gratefully
Van Johnson



*The Kid With A
Catch In
Her Voice*

Two faces has Eleanor Parker: left, above, the girl herself; and, directly above, the witchy waitress in "Of Human Bondage"—and doesn't she remind you of the Ingrid Bergman of "Dr. Jekyll And Mr. Hyde?"

By Mickell Novak

Meet Eleanor Parker with the face of an angel and the emotions of a—well, read this colorful story and you'll understand why she was chosen to re-create the rôle of *Mildred*, first made famous by Bette Davis, in "Of Human Bondage"

WHEN Eleanor Parker was nine, she bit a neighbor's child in the arm and thereby qualified instantly for her future rôle as the contemptible *Mildred* in "Of Human Bondage."

It wasn't so much the actual bite, but the emotional punch behind it that gave Eleanor the inside track when Warner Bros. got around to casting the picture. As a "lydy" *Mildred* is the type of gal every mama prays her daughter *won't* grow up to be, but as a prize acting plum it is just plain manna from you-know-where.

It wasn't possible to ee-liminate the negative (courtesy Johnny Mercer) overnight, and doubts reared their inquisitive and ugly phizzes as to Eleanor's ability to make the grade in such a potent drayma. Even Edmund Goulding, the director, was completely indifferent to the decision of the studio heads, and has been quoted by the usually unreliable source as having said,

Smouldering scenes such as this, right, between Eleanor Parker and Paul Henreid, will make "Of Human Bondage" one of Warner Bros.' most talked-about movies. Below, the Parker gal caught off-guard between scenes.

with a frightening lack of emotion, when Miss P. breezed by: "Don't look now, but—there goes the girl they want me to direct in 'Of Human Bondage.'"

His second quote—and a more authoritative one—was recorded in the annals exactly two seconds flat after he wound up our gal's first test for the rôle. Said Mr. Goulding: "This girl has the finest native talent since Garbo." He promptly

proved his point by corraling every likely character in the vicinity and hauling him into the projection room to view the test. Eleanor sold herself before she even started by proving the old wheeze "seeing is believing."

Doris Lloyd, Cockney coach, hounded her for weeks to make sure she caught the right inflections for *Mildred's* nasty
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It took Robert Cummings two years to prove his faith and belief in Hollywood's democratic principles were not misplaced. It was worth it!

By Alyce Canfield



Everything's going Bob's way—even Mary Elliott, who recently became his bride. She is said to be the first feminine entertainer to visit our boys in Greenland. She must have made a hit singing and dancing for—and with—the servicemen, because they keep her mail box filled with their letters.

Unconditional Surrender

WHEN Robert Cummings comes back to the screen to play a disabled American veteran in the Hal Wallis picture, "You Came Along," it will be the first film he has made in two years. Although he is an Army Air Force flight instructor on leave of absence to make the Wallis picture, that is not the only reason you haven't been seeing Bob Cummings at your favorite theater. No, there is another reason, one which has not been told before—the story of a fighting heart. Because for two years, Bob Cummings has been testing democracy in Hollywood.

When his former studio gave Bob a "B" picture in which to star, and Bob went on suspension for the length of the film because he didn't want to do "B" pictures, it seemed to be just another case of a star who was being suspended because he didn't want to play a certain rôle. However, when the studio kept him on suspension for eight months without salary as a retaliatory measure, Bob Cummings began to fight for the right to earn a living.

Hollywood cynics cracked: "It can't be done. You can't sue a multi-million-dollar corporation and win. It has never been done before."

But Bob, whose brother, Oscar, is a brilliant attorney, thought that democracy

still existed. Even in Hollywood. His brother thought so, too. Bob took the torch in his hands and waged a battle, not for Bob Cummings alone, but for every actor who bucks his studio with a justifiable complaint. He believed that justice would be done, that Hollywood would be fair. And it was.

At first, people were skeptical. On every side Bob met cynicism. When fellow actors were asked why they risked their career by playing in bad pictures, why they didn't fight for release from their contracts, they answered: "You can't win, so what's the use?" Now Bob can say to them, "But I DID win!" To those who said, "Hollywood is not a democracy; it is a bureaucracy," Bob now asks, "Have you ever *tested* democracy in Hollywood? *I did!*"

But no one wanted to take that first step. No one wanted to risk smashing a career. There has always been a belief that producers and studios band together and blackball any star who dares to fight any employer. People said, "What good will it do Bob to sue? Even if he wins, no other studio will touch him."

Contradicting this is the fact that long before the lawsuit was settled in favor of Bob, every major studio had tried either to borrow him or to induce him to sign a contract. Bob's story was on the front pages of every newspaper, in every gossip column, not as a "difficult" or a "temperamental" actor, but as a fighter. He

(Please turn to page 67)

Photos by
Eddie Henderson



At left, Bob with his lovely co-star, Lizabeth Scott, in "Came Along." Above, with Don DeFore and Charles D.

Solitair Dons Basic Black



New!

De Luxe \$1 Size

In Plastic With DuPont Sponge

Solitair dons basic black in a compact as slim and smart as your beloved basic black dress.

Inside this new, larger compact (with its own applicator sponge) is a full 2¼ ounces of Solitair, that lanolin-rich cake cosmetic you depend on for a velvety skin, a fresh and truly natural-looking make-up! Why be without it?



New Deluxe Plastic compact with DuPont sponge and handy carton for both. All for only \$1. Solitair also comes in 60 and 25 cent sizes.

Solitair

CAKE MAKE-UP WITH LANOLIN

This

Revelations of a brilliant redhead



Is What I Believe

By Greer Garson

WHEN asked to declare myself about what I believed, I was rather dismayed. What was expected of me? A series of breezy remarks? . . . I believe redheads should wear pink; I believe sweet swing will outlast jive; I believe, dear reader, that this will bore the ears off you.

Or should I plunge boldly into deeper waters and talk of life, death, and intimations of immortality? Very well, but as I never have set down in orderly phrases what I believe, I can't say where the discussion will take us.

* * *

LIFE? I believe that we should be grateful for every hour of life—the hours of anguish as well as the hours of happiness. I believe that each of us has a certain potential for heart-break; that we are predestined to enjoy a certain amount of happiness, to endure a certain amount of sorrow and that this inner-life pattern will work itself out whatever the outward circumstances or conditions may be.

DEATH? I believe that nothing really dies. Everything in nature that disintegrates is renewed or born again in different form. Our bodies change and are translated, of course, but I believe that the forces for good and evil set in motion by these short-lived bodies continue to live on.

IMMORTALITY? Who will deny that Shakespeare is still alive, al-

though it has been centuries since he walked in his garden on a Sunday evening or discussed scenes and speeches with Mr. Burbage and the other actors. Surely when the music of a great master is played by fine artists, something of the spirit of the original creator reaches out from the unknown in sympathy and fuses again with the music and the attentive souls of those who hear it. And not only the great ones—statesmen, teachers, scientists, pioneers—but small ordinary folk, too, who lived small ordinary lives, unremarkable in their age, full of common, human experiences, they also live on, not just in the memory of a brief generation or two, but as a part of the mysterious interwoven pattern of past, present and future which we do not yet understand. We cannot all have visible monuments, but I believe that there is an immortality about our least considered thoughts, utterances and actions.

When a pebble is dropped into a pool the water is troubled. You see ever-widening ripples. Our deeds and thoughts are like pebbles dropped into the pool of time. I believe in the importance of small things in shaping the lives of individuals and of nations.

Now the scientists are working on a theory that time runs in waves. I feel instinctively, although as yet there is no proof, that everything that ever existed still is, only we haven't yet found the way to know it. Death may be a sort of transference to another wave-band in the great rhythm



As the young servant girl who wins the love of a young steel mill owner, Miss Garson sparkles in this informal scene shared with Gregory Peck.

of eternity. When we learn how to tune in we shall hear King John still protesting against signing the Magna Charta, Lincoln still delivering his Gettysburg address, Nero still fiddling while Rome burns. The knowledge will come not alone through the leadership of intellectual geniuses but through spiritual seeking in the high places of truth. I believe that in the future, when we have found the key, we shall have to revise all our present conceptions of time, just as radio and air travel have revolutionized our ideas of distance. To mention a recent personal experience, the other day a group of generals and admirals, ablaze with gold braid, visited "The

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Greer Garson and Gregory Peck in a scene from MGM's "The Valley of Decision," in which Greer, native of Ireland, plays an Irish girl for the first time on the screen.



Portrait of a Man with *Red Hair*

By
Elizabeth B. Petersen

THE taxi driver was Irish and talkative as New York cabbies usually are. He'd had his say on the war and the home front, on the shortage of taxis and the disappearance of cigarettes. And as the cab drew up in front of 21 and he saw the autograph hunters who haunt that meeting place of celebrities day and night clustered hopefully about the doorway, he found a whole new channel of conversation opening before him.

"Them crazy kids," he said, and there was no mistaking the disparagement in his voice. "An' wouldn't you think now, they'd find something better to do than waitin' around all day for them movie actors?"

His question was never answered, for the kids had seen the tall red-headed man leaning forward to pay the fare. They swarmed around the taxi and the driver took another look at his passenger.

"Glory be!" he ejaculated. "If you're not the good priest from 'Bernadette' himself!"

Even if he wanted to Charles Bickford wouldn't be able to forget that he had played *Peyramale*, the Dean of Lourdes, in that Academy Award picture. Mail has been pouring in to him ever since it was released, some of it the usual fan mail that comes after a superb perform-

ance, but most of it is the type *Peyramale* himself might have received. Bickford talked about those letters later at lunch.

"All actors discover sooner or later that our fans associate us with the parts we play and ever since 'Bernadette' I've been flooded with letters asking for advice. Some have been so sincere and intelligent they demanded an answer, others so complicated there was nothing to do but re-

Charles Bickford, fighting Irishman, who takes everything and everybody seriously except himself



Red-haired and pugnacious, 6 ft.-1 Bickford was a lieutenant of engineers in World War I. Above, home scene, today.



Rôle of *Father Peyramale* in "The Song Of Bernadette" with Jennifer Jones won Bickford wide acclaim and a new career.



Latest rôle for Bickford is in "Captain Eddie," 20th Century-Fox's dramatization of the life of Eddie Rickenbacker.

fer the men or women who had written them to their parish priest or minister, as no layman could presume to answer them.

"Once a woman called me on the telephone asking if she could see me. There was something so pathetic in her voice, something so urgent, that I made an immediate appointment. I was very glad I did. Her husband was in the Navy and there had been a delay on her allotment checks. She couldn't work because her baby was coming so soon and she was too proud to ask for charity. She wasn't talking to Charles Bickford but to *Peyramale* and there was desperation in her voice.

(Please turn to page 86)

new! Film-Finish Powder

Finest-ever texture...loveliest-ever shades
for that Hollywood "finish"

It's a charmer, a four-alarmer . . . this new Woodbury Powder! Made to give you the breathless appeal screen stars have. 5-stage blending for lovelier shades, smoothest-ever texture.

Woodbury Film-Finish won't clog, cake, turn pasty. Never makes your skin look "porey". Just clings like a lovely dream, to help you charm your man! 8 lovelier, star-styled shades.



SUSAN PETERS, lovely young star of Metro-Goldwyn-Mayer, appears in "**KEEP YOUR POWDER DRY**". Woodbury CHAMPAGNE RACHEL is golden drama for a honey-toned medium skin like Susan's

YOUR MATCHED MAKE-UP \$1. Now with your \$1 box of Woodbury Powder, you also get your shades of matching lipstick and rouge. No change in the box...all Woodbury Powder is the new "Film-Finish".
Also boxes of Woodbury Powder, 25¢ and 10¢, plus tax



Woodbury **Film Finish** Powder

Gary And Mr. Cooper

**Star vs. Producer!
Which man wins?
"Coop" tries to explain his new dual personality here. How'll you have him? Actor or executive? Or both?**

**By
Hattie Bilson**

Gary Cooper, producer, at his big, businesslike desk. And if you think that serious expression is a pose, you don't know the new executive, Mr. Cooper. You can't call him Gary here.



Gary, the star. Even other stars, such as Roddy McDowall here, seek his autograph. He's become a Hollywood and a world legend, has angular Mr. C.

SOMETHING new has been added to the brilliant pattern of Gary Cooper's career. He is not only the star of his latest, "Along Came Jones," but also the producer.

Battles between stars and producers being as much a part of the Hollywood scene as Mr. Cooper's shy grin, you hasten to gather his double-barreled views on the subject. You wait your turn in the reception room of his new office at International Pictures along with set designers, wardrobe men, assistant directors, agents, actors and an animal trainer with a dog named Hobo. Everyone has a problem for Producer Cooper. Even Hobo. You feel you are in the realm of Big Business and wish you were somewhere else. All your romantic illusions about Gary the movie star are sure to be shattered by the dynamic executive behind that big panelled door.

When it finally opens for you, however, you can't see the producer for the furnishings. Lush yellow carpet covers the floor; an oversized glass table holds a bowl of tawny chrysanthemums; a mirrored wall section reflects tall potted plants. Mr. Cooper is seated at an elaborate, pickled pine desk working his way through an impressive pile of papers. He is wearing a neat blue suit. He looks like Big Business and your worst fears seem justified, until he looks up from his papers with an apologetic grin. "This fancy office wasn't my idea. Couple of set designers ganged up on me." Despite the boiling activity all around him the Great Coop is calm and in good humor. You're awfully glad you stayed.

"If you're trying to find out what breeds trouble between stars and producers, you've come to the wrong office.



Here, again, he's Gary the actor. You might think only Sinatra and Johnson could draw out the bobby-soxers to this extent. Wrong—Coop can, too.

The producer and star of this picture understand each other pretty well," comments Mr. Cooper, rolling a fountain pen absentmindedly between his long fingers. A mischievous twinkle points up his next remark. "In fact, you might say they're downright fond of each other."

To the general public the term "movie producer" is rather vague, you observe. Would Mr. Cooper care to enlighten SCREENLAND's readers?

"Don't quote me. It's all new to me, too. The way it looks from here a producer takes charge of the picture from start to finish, selecting the story, stars, director, cameraman, technicians and supporting players. He arranges for studio space, sets up shooting schedules and watches the budget—every penny of it from the hundred thousand dollar items to the nuisances like this bill for fly spray, eighty seven dollars worth."

"That's a lot of fly spray."

"We've got lots of flies. You see we're working with horses on an indoor set. One fly buzzing around a microphone sounds like a B-29, so we have four men constantly on hand spraying the set. As an actor I took those spray guns for granted. As a producer, I'll remember to include them in my next budget."

"Another important duty of the producer is to make sure shooting schedules are kept. One morning I reported for work an hour late, holding up the entire company. Had to give myself a severe talking-to. Made myself promise it wouldn't happen again."

"Seriously, though, the toughest part of producing good pictures is finding good stories. I believe in the one we're making because the characters are true to life, not just screen types. Our hero, *Melody Jones*, is an easy-going, peaceable cowboy who moseys along on a no-account horse called *Henry Henshaw*. I knew a cowpuncher just like that when I was a kid.

(Please turn to page 88)



A little of both here—Cooper, both star and producer, smiles down at big boss William Goetz, and Sonja Henie, at International Pictures studio.



"Coop," the cowboy, greets the "Forever Amber" girl, author Kathleen Winsor, when Kay visited the "Along Came Jones" set.



Cornel Wilde and Co.

In "A Thousand and One Nights" Cornel Wilde repeats his success in "A Song To Remember" with a spectacularly swashbuckling performance. He woos lovely newcomer Adele Jergens (above, and close-up at left) while Evelyn Keyes, right, provides the comedy touch in Columbia's Technicolor fantasy.

Tad A. Gillum Photos



CAMERA SCOOPS!



For the first time after her long illness, Dixie Lee Crosby steps out for the evening with Bing, who wears dignified expression befitting an Academy Award winner.



Above, young twosome at Hollywood première: Guy Madison escorting Shirley Temple. Below, Mrs. Walter Pidgeon visits her husband on "Weekend at Waldorf" set for the first time.



Loretta Young

starring with
GARY COOPER in
"ALONG CAME JONES"
An International Picture

TAKE YOUR CUE FOR GLAMOUR FROM THE "STARS"

For sheer neckline loveliness—for the witchery that only lustrous, flattering pearls can impart—Hollywood beauties depend on their DELTAH PEARLS, so like precious Orientals in creme-rose tint, multi-colored iridescence. Wear DELTAH PEARLS, yourself—highlight your neckline in every costume. At better jewelers.

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Deltah Pearls*
WORLD'S FINEST REPRODUCTIONS



*Once Chosen—
Always Treasured*

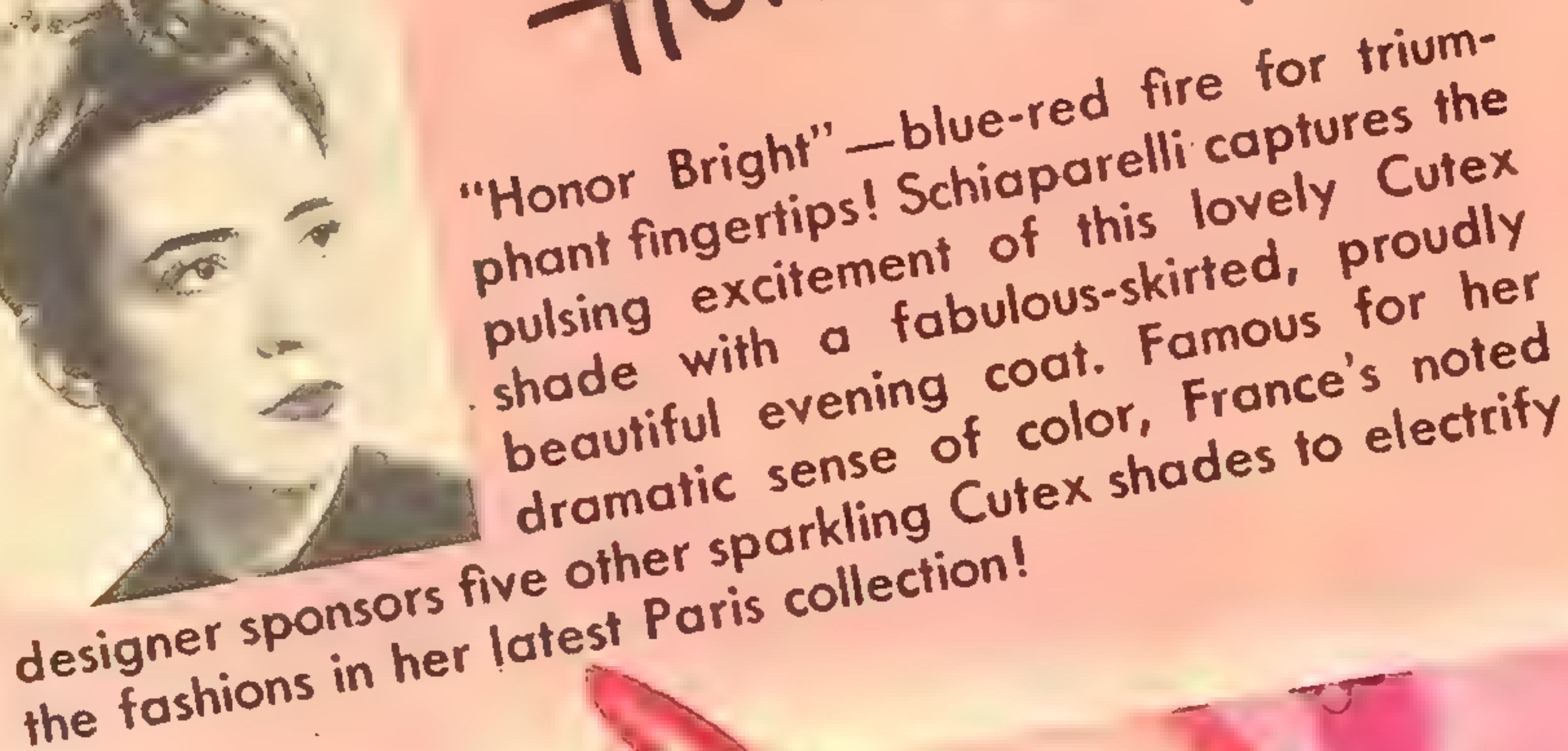
new Cutex shade

Schiaparelli interprets new
Honor Bright

"Honor Bright"—blue-red fire for triumphant fingertips! Schiaparelli captures the pulsing excitement of this lovely Cutex shade with a fabulous-skirted, proudly beautiful evening coat. Famous for her dramatic sense of color, France's noted designer sponsors five other sparkling Cutex shades to electrify the fashions in her latest Paris collection!

Try and find a lovelier polish

Honor Bright



designer sponsors five other sparkling Co.
the fashions in her latest Paris collection!

ALERT

YOUNG

OFF DUTY

BLACK R

**SADDLE
BROWN**

Try and find
a lovelier polish
at any price



Notes from a

DESIGNER'S DIARY

By Bonnie Cashin

Noted screen costumer for 20th Century-Fox

IF THE average American girl could be the heroine of her own life story, and *dress accordingly!*

This thought struck me more forcibly than ever it had before while I was fitting Dorothy McGuire for the part of *Katie* in "A Tree Grows In Brooklyn." Most of the girls want to look a little glamorous on the screen (and off) whether the story calls for rags or riches. Not Dorothy. A stickler for characterization, Dorothy stood for hours in her old rags and ravels, suggesting a patch here, a droop there, deliberately deglamorizing herself in order to make sure that not a single bright thread should give the lie to *Katie's* threadbare life. Dorothy was playing a heroine of poverty and she dressed accordingly.

So should we all, according to the parts we play, in make-believe or in life.

Joan Blondell didn't complain, either, when as *Aunt Sissy* she had to wear the sort of 'ugly-period-of-1914' clothes, the high-topped shoes, the blousy blouses, the too-tight corset.

"Oh, Bonnie," little Peggy Ann Garner said to me when we were making *Francie's* clothes, "oh, Bonnie, every picture they put me in I have to wear *poor girls'* clothes. Can't I have *one* good dress?" So we gave her the white graduation dress and



Bonnie Cashin, above, shows Anne Baxter her sketches for a future Baxter screen wardrobe. Right, Gene Tierney in one of the dreamy dresses designed by Miss Cashin for Gene's "Laura."



SWIMPLAY-SUITS by LEE

Designed to set off
Miss America on shore,
at sea and at play
to most flattering advantage.



A "Lee" Creation
Creates a Swimsation!



...worn by winsome JEAN SULLIVAN,
featured in "ESCAPE IN THE DESERT"
—a WARNER BROS. Picture



AT SMART STORES EVERYWHERE... PLEASE WRITE FOR NEAREST ONE.

1410 Broadway, New York 18, N. Y.

Lively imagination of youthful Bonnie Cashin makes her one of Hollywood's most distinguished costumers, with clothes for such hits as "Laura," "A Tree Grows In Brooklyn," "Where Do We Go From Here" and "Junior Miss" to her credit. For more about Miss Cashin please turn to page 65.



APPLE PIE A LA MODE: Plate of plastic, slice of pie made of painted plastic and cotton to resemble mound of ice cream. Snood of crust-colored milliner's straw. Worn by Barbara Slater.

PISTACHIO PARFAIT: Mound of cotton wadding dyed pistachio color and painted to look like garnishings of maraschino syrup and chopped nuts, with green veiling. Posed by Carol Andrews.



CHOCOLATECAKE: Lightweight plastic painted white by studio paint shop after milliner's model, held on girl's head by pink jersey bandeau. Roxanne Hilton wears the concoction in the picture.

BANANA SPLIT (left): Dish of clear plastic, fruit of plastic and dyed cotton, with strawberry colored veiling. Worn by Mary Meade in dream sequence of "Billy Rose's Diamond Horseshoe."



STRAWBERRY SHORTCAKE (below): White cotton for "whipped cream," red satin strawberries seeded with tiny gilt pins, earrings and necklace of strawberries. Worn by Eve Miller.

DEMI-TASSE: Cup and saucer of white crepe trim a dress of brown satin. Modeled by Joan Dean, one of the many pretty show-girls appearing in the big finale of 20th Century-Fox musical.

the red roses, and Peggy Ann accepted poverty and tramped through the picture, patiently ironing her one faded cotton (and she *did* iron it) and well content.

In any motion picture studio the story is the important thing. As a fashion designer, I agree that it should be, and know that my value to my studio is how much I can contribute to the story by dressing the characters in clothes that tell you what kind of people they are, what made them as they are, what kind of lives they live, what their tastes are, their potentialities, perhaps their dreams.

It is equally important for clothes to characterize you in real life. *You*, for instance. Suppose that the minute you walk into a room your clothes say whether you are the languorous or the breezy, straightforward type, whether you are naïve, like Joan Leslie, or com-

(Please turn to page 62)

dream sequence and finale of "Billy Rose's Diamond Horseshoe," the new Betty Grable musical, Bonnie Cashin designed these gay bonnets, each fashioned in the form of a luscious dessert





LADY BEWARE!
*your sweetest dress is a
 threat to your daintiness*

PROTECT YOUR NATURAL *SWEET SELF* WITH NEW

ODO·RO·NO

CREAM DEODORANT

The very act of dressing stimulates perspiration. Even your daintiest frock becomes a menace to your natural Sweet Self...by imprisoning under-arm perspiration odor. Stop this threat *before you dress* with fast-acting ODORONO...the new cream deodorant that goes to work to protect you *faster than you can slip on your slip*.

New ODORONO Cream Deodorant contains science's most effective

perspiration stopper...protects up to three days. Will not irritate your skin. Prevents perspiration stains, will not harm fine fabrics. No waiting to dry. Does not turn gritty in the jar.

Change to snowy-white ODORONO Cream Deodorant for instant, full, long-lasting protection.



39¢; also 59¢ & 10¢ (plus Federal Tax)



Look at Lupino! She clowns for a change, in new comedy with William Prince, "Pillow To Post."

They're calling her "Legs" Lupino since her new "night-shorty" scenes in "Pillow To Post"

Ida begged her studio bosses to give her a funny picture in place of the heavy dramas she had been doing. Studio obliged with a completely gay comedy romance, and Ida makes the most of it.



DA
Lupino

SHIFTS for
HERSELF!



Soldier loves girl—but that's practically the only familiar situation in new film. See it and you'll know why Lupino won her fight for merry rôle, and why Bill Prince is considered one of most promising male newcomers.

Photos by Longworth,
Warner Bros.



"my blouse is a Judy Bond"

"Charmer"

Made of a CROWN Tested
hand washable fabric

BE SMART...BUY WAR BONDS • LOOK SMART...WEAR JUDY BONDS

Free Booklet: "GLAMOUR TRICKS" — simple ways to up your oomph!

Write Judy Bond, Inc., Dept. 56, 1375 Broadway, N. Y. 18

Introducing a new blonde, Joan Caulfield, whose line of admirers forms on the right. But career-minded Joan will wait a while for romance



Joan Caulfield, above, as she looks in her first film, "Miss Susie Slagle." Close-up at right show off the distinctive Caulfield charm.



How Not to Get Married

By Constance Palmer

ANY young man who thinks he's going to marry into the Caulfield family just like that has another guess coming. The girls, Joan, Mary and Betty, work as one on the theory that the superman who survives their joint criticism is going to have a wonderful lot of in-laws. Mother and Father Caulfield, knowing the situation is well in hand, stand on the sidelines and are amused.

This story's about Joan, who played the lead on the stage in "Kiss and Tell" for more than a year on Broadway and left the cast to fulfill a contract she'd signed with Paramount. Betty's the little sister who took her place in the show, and Mary's the big sister who has the important job of handing out priorities for an Eastern airline.

All three girls are pretty, charming, gay, smart and very New York. Naturally, the line of ad-

mirers forms on the right and reaches from here to there, with the chance of a heavy love affair with the wrong boy always possible. Except for what Joan calls "the balance of power."

"We give every new beau a good looking-over the first time he comes to call," she explained. "Then we discuss him—but thoroughly. For instance Mary, be-

ing the eldest, had dates long before Betty and I, and we were shocked when an older man started coming to see her. She was about eighteen and he was all of twenty-nine! Every time he came to see her he brought orchids and she was pretty impressed."

The two little sisters put their heads together and decided ridicule was the wise course. If that didn't work, they'd corner Mary and give her a good heart-to-heart, woman-to-woman talk. But their original idea was the best and, before long, "Orchid Joe" faded from the picture, followed by such undesirables as "Chinless Charlie" and "The Brow."

Life for poor Mary couldn't have
(Please turn to page 92)



Lucky Joan shares scenes with big Sonny Tufts in Paramount's "Miss Susie Slagle," which also features Veronica Lake and Lillian Gish.

"Captain Kidd's" Prize

Only girl in a cast of over a thousand men, Barbara Britton plays an English beauty embroiled in the exciting adventures of the great pirate chieftain (Charles Laughton) with Randolph Scott around to assist in the rescue. It's a Benedict Bogeaus movie directed by Rowland V. Lee, for United Artists.



FISHERMAN AT SEA

By request: closeup of a sailor with fans in every port — Guy Madison

By
Alice Benton



Not to



After the release of "Since You Went Away" Guy Madison found himself in demand. Producer Selznick plans to build him into a star after the war. Above, the young sailor looks over his fan mail while on leave.

ANY young man...

UP IN Bakersfield, California, a blond, handsome hunk of man had all the local girls in a tizzy. Where there was smoke, they agreed, there was also Guy Madison, for the trouble with him was that he had sex appeal. By and large the most terrifically terrific thing around a swimming pool, he had an appraising look in his eye that made all the Young Things fall into a dither. He looked gorgeous all bare and brown, but when he donned his carefully cut tweed coat, combed the curl out of his crisp, blond hair and strolled to the school affairs looking like a junior version of the country gentleman, all the girls agreed that there ought to be a law. At least, around the Junior College. Later, as a telephone linesman, he could climb a telephone pole more nonchalantly than anyone you ever saw, and—even when he

decided that he'd like to be a fisherman—that didn't cool the local lassies off a bit. On him, it would look good.

I had ambled up to Bakersfield just to get this authentic local color, but, even then, I wasn't prepared for what I saw when I met Guy Madison. In the first place, he's young, blond, tanned and handsome. In the second place, he's as naïve about Hollywood as a puppy, as thrilled as you'd be if you suddenly found *yourself* in the movies! For he was in the Navy when he came up to Hollywood on leave one weekend. He had never been to a radio broadcast before, and he was looking forward to seeing Janet Gaynor because she was a "live motion picture star." And, thinking of some we know,

(Please turn to page 94)



Dana

UP TO DATE

By S. R. Mook

Since he landed part opposite G. Tierney in "Laura," Dana Andrews' star has been zooming. You read, here, one actor's reaction to his sudden popularity after fourteen motion pictures.—No, this is NOT a typical Hollywood success story.

I'LL give you \$10 for that ring you're wearing," the man said. "After that, you're on your own."

The owner of the ring was Dana Andrews, hitch-hiking his way to Hollywood in search of fame and fortune. The bidder was a fellow who had given him a lift. That was fifteen years ago and he has been on his own ever since. It took him eight years to break into pictures. His eighth year, with the help of a backer, he was attending the Pasadena Community Theater School of Acting when an agent saw him and landed him a contract with Samuel Goldwyn.

He celebrated by getting married. A comedienne, of all things," he reflects. "Her name was Mary Todd, and I met her at the Pasadena Theater. She used to roll them in the aisles every night. I thought, 'This is for me. Not only will life be one long, sweet song, it will also be one long laugh.'

"Mary had her own ideas of what the well-dressed bride should wear for her wedding. It would seem that white satin, a tulle veil a thousand yards long were indicated, not to mention a church wedding, a few hundred friends and relatives—or vice versa. I was due to start my first picture ('The Westerner,' starring Gary Cooper) the following Monday. I had been told to grow a beard, and I grew me a lulu. Every shade in the chromatic scale was represented.

"Clearly, white satin and a big church wedding were not sympatica with a variegated beard. We were married with only Mary's family and a very few close friends present. We honeymooned over the weekend with my beard. The following Monday I left for Tucson to start the picture. The first day of shooting William Wyler, the director, looked over the assembled cast—rugged, if I ever saw a rugged cast. 'There are too many beards around here,' he announced. 'You'—pointing a finger in my direction—'you have yours off!'

"There was a bit of explaining to do when I finally returned home clean-shaven. Mary accused me of duplicity. He swore I had concocted that beard

business to get out of a church wedding. Me! Who had never before in my life been the center of attraction! A semblance of peace was restored when Mr. Wyler, after viewing the first rough cut, informed us I would be a star after the picture was released."

Mr. Wyler, it seems, is something of a prophet. His prediction has come true—seven years later, after the release of another picture made by another director—"Laura."

Dana's career has been simmering near



After fighting for his rôle in "Laura" and turning in a crack performance, Andrews is in line for top spots. New rôle is in "State Fair" with Jeanne Crain and Dick Haymes.

the boiling—or starring—point all that time, and after every picture every director foresaw stardom for him, with the exception of Elliot Nugent who directed "Up In Arms."

Mr. Goldwyn had signed Danny Kaye from the New York stage and was determined to make a picture star of him or else. He gave Kaye the finest story he could buy, the best director he could sign (Elliot Nugent) and the finest supporting cast he could hire—Dana Andrews, Dinah Shore and Constance Dowling.

Dana, who had just scored in "The Purple Heart" and "Wing And A Prayer," put up a squawk that could be—and probably was—heard in Culver City, over supporting a player unknown to film audiences in a part that was no

more than a stooge to the star. "Oh, go on and play the part," Mr. Goldwyn coaxed. "It won't hurt you."

"I'm tired of not being hurt," Dana yelled. "I want to be helped. I've spent eight years trying to get somewhere in this business and now, just when I get a couple of hits under my belt, you come along with this. I won't do it." But he did, and had the sympathy of everyone who saw the picture.

"I'd hate that Kaye's insides," I remarked.

"Why?" Dana inquired. "He had nothing to do with it. He's one of the finest fellows I've ever met. If I were going to hate anyone it should have been Mr. Goldwyn for forcing me into a part like that. But I can't even blame him. He had me under contract and he wanted to protect a big investment. If I got hurt in the mêlée that was just my tough luck."

He lost out on a couple of parts he wanted to do at 20th. Then he heard about "Laura." His histrionics may never have got him very far on a box-office poll before that, but he

(Please turn to page 83)



Dana likes quiet life, prefers evenings at home to whoopee in night clubs.



Andrews really putters in the garden, prides himself on prize-winning camellias and gardenias.



He always read anything he could get his hands on; has too little time now.



★ ★ "I WAS A G. I.



At one of many hospitals visited by Alan and his pretty wife, the former Sue Carol, Hollywood meets a cross-section of America—and finds there's little difference between them. Alan reports, in our story, how much he gained from his hospital tour. Looks like the men enjoyed meeting him, too.



EVEN NOW, it's hard for Alan Ladd to talk about that time he got his medical discharge from the Army. Of course it was wonderful being home with Sue again and their baby, almost as wonderful as he had dreamed it would be. But it wasn't quite the way he had thought about it, for then when he had pictured his homecoming the war was over and everybody else was home too. That was the difference. The fact that he was home and the war was still on.

He couldn't even talk about the way he felt to Sue. Not at first. He felt conspicuous going down the street in civvies. Even that honorable discharge button which he wore in the lapel of his coat didn't seem to help a darn.

"I just crawled into my shell and stayed there," Alan Ladd said, remembering. "It was a funny feeling, all those men in the Army and suddenly I was out. I didn't want to go anywhere or see anyone. It was a thing—well, I guess only a man who has been through it himself would really understand, a thing made up out of whole cloth and an over-active imagination, I suppose.

"It bothered me most of all when I knew I was going on this hospital tour. I felt self-conscious at the thought of me, a civilian, going around to hospitals seeing men of my own age who had been wounded in a war I was only seeing from the sidelines. Then right from the beginning I realized what a fool



The Alan Ladds arrive in Washington, above. Left, facing page, Alan meets the boys.



Alan Ladd has something to say to the boys back from battle — and they have a lot to say to him. Here's a story with an urgent message for every American

By
Jane
MacDonald

ONCE MYSELF!"



When Sue and Alan encounter admiring crowds, there's no effort to make a dash to waiting car, or dodge the inevitable autograph book. The Ladds believe, and sincerely, that you fans are their friends, and they get as much, if not more fun out of the encounter than you do. Right, Alan in "Salty O'Rourke."



I'd been, feeling all those things. It was those boys who made me see it. They were so swell, so glad to see me. They didn't have any burrs about me being out of it. That discharge button was enough for them and so because it was, it made me feel different too. They were the one who took the bugs out of me, who did what nobody else, even Susie, had been able to do. I was supposed to be on this tour to give them a lift, but any lift I was able to give them couldn't compare with the one they gave me. From that first day I walked into a ward I had a feeling of being in again. It was only after I left I realized how easy it had been to slip back into the old GI lingo and all the old Army gags.

"I didn't have any act. Susie and I would just go in and she'd visit one side of the ward and I the other. With me the boys would hew to the strictly masculine side, talking about the war news, and how those men follow it, and about the pictures they'd seen shown recently and asking all the usual questions. But it was Susie who really drew them out. In that warm way of hers she'd have them talking about their mothers and wives and babies and girl friends in no time, and they'd be digging under their pillows for snapshots to show her and taking her right into their families and loving it.

"There wasn't time for formalities. We averaged about a day and a half to cover 3,500 men. (Please turn to page 90)

11
10
PHOTO
PREVIEW:
"THE CLOCK"

Judy Garland and Robert Walker in tender romance of a soldier and his girl



No songs for Judy, but straight drama in her new film for MGM, about a girl who meets, falls in love with and marries a soldier during his forty-eight-hour furlough.

MANEUVERS... IN THE WAR OF LOVE!

In every sky battle
he'd gotten his man.
Now he's out to get
his woman... but the
furlough is a front
where the female is
a super-strategist!

★

ROBERT
YOUNG

*as a winged wolf, spoiled by
too many moonlight romances!*

LARAINÉ
DAY

*who'd rather be a "date" with a
future than a girl with a past!*

in

THOSE
Endearing
YOUNG
CHARMS

with

ANN HARDING • MARC CRAMER
ANNE JEFFREYS • GLENN VERNON

and introducing
BILL WILLIAMS

Directed by LEWIS ALLEN • Produced by BERT GRANET
Screen Play by Jerome Chodorov



PRETTY



A star in smart, new stripes. Anne Baxter, who appears in "A Royal Scandal" for 20th Century-Fox, chose subtle colors, two shades of grey, and black, for this suit with diagonal insets at the sides and in the sleeves of the jacket.



Movie queen in calico. For first warm Spring days in the country, Anne picks a peasant-type bright calico with full skirt, round neck, puffed sleeves.

FASHION PIONEER

Anne Baxter likes to explore new frontiers of fashion, and on her the results are becoming



Newest of the new for the country and casual wear in town: suit of light blue denim, scarlet halter bandanna blouse matching jacket lining.

Cocktail costume of black bengaline has cape-back jacket. Long black gloves embroidered in pink, hat of pink tulle with black bows are accents.

Black safety pins on a shocking pink background make an amusing print, with wrap-around skirt cleverly draped over black patent leather belt.

PHOTO PREVIEW: "WITHOUT LOVE"

Tracy and Hepburn are together again in the gay rôle of a couple whose marriage pact has a "no love" clause



Tracy plays a romance-hater who breaks down under Katie's wiles. At right, he sleep-walks his way into Hepburn's boudoir on their wedding night.



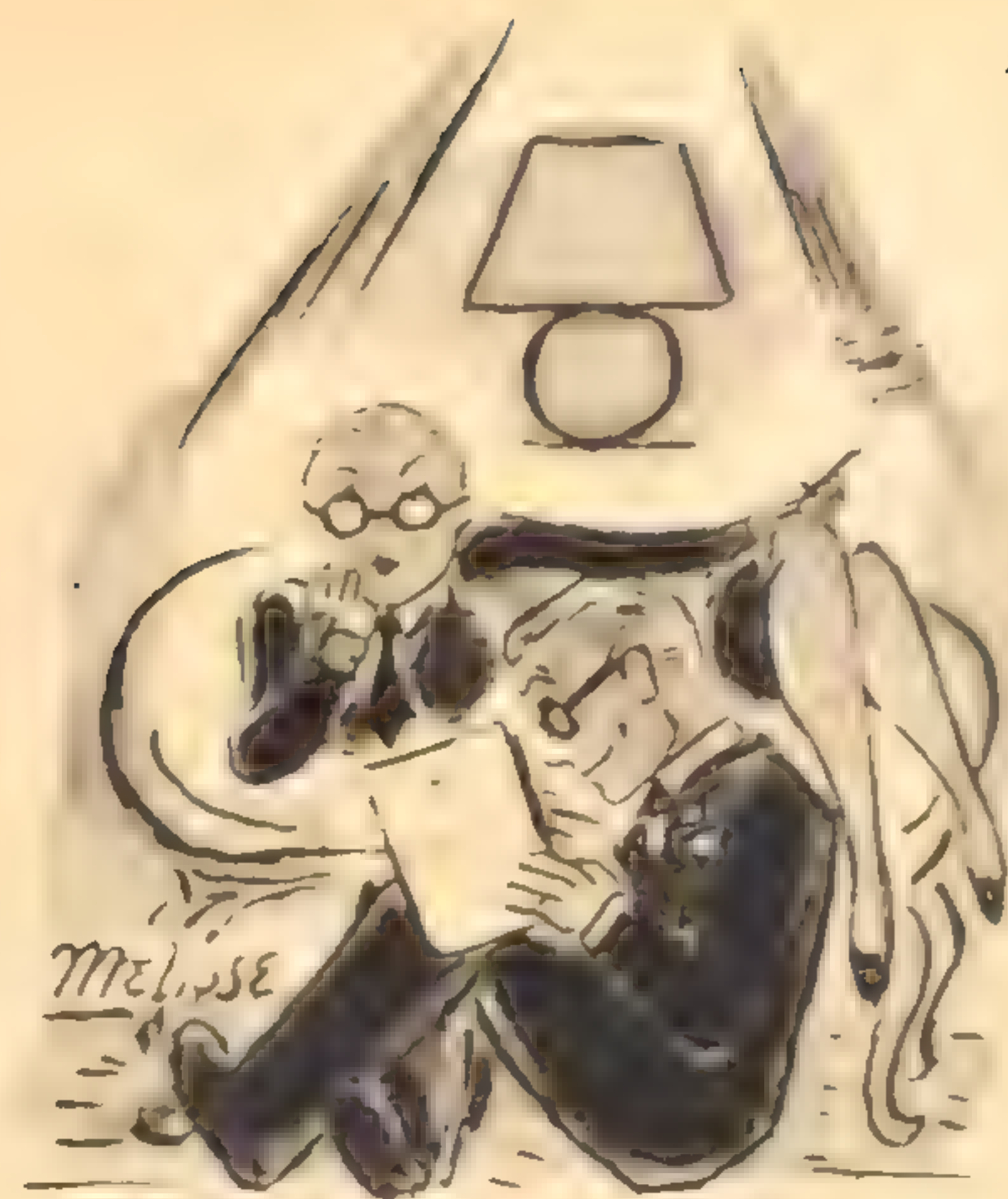
Katharine the comedienne forgets she is wearing an oxygen helmet and tries to stifle a sneeze in an amusing scene from new Hepburn-Tracy film

Melisse
says

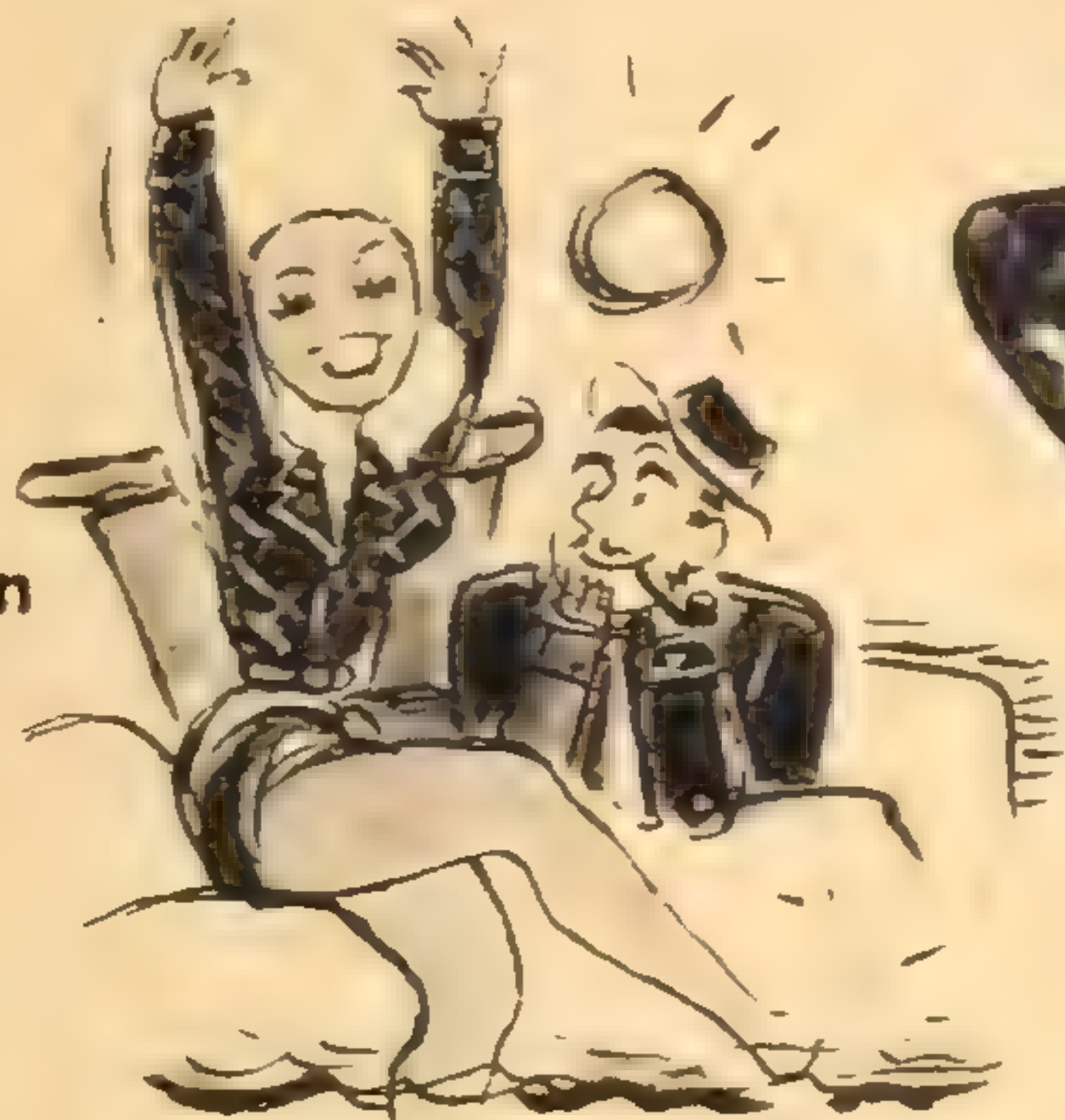
Hold on to your men, girls... here comes

JOAN FONTAINE

And does that girl have what it takes to snare the boys as she plays Susan—a divine man-trap in her first gay, romantic comedy. "Slick trick" Susan uses a different line for each one—and they all work, but beautifully.



You'd think she didn't know *anything* when she meets George Brent. So wide-eyed and innocent (you know—the sweet sixteen act that makes men so protective)!



Some men, like Dennis O'Keefe, take women seriously! So Susan puts on glasses and takes up a good book—and she can write her own story from there on!



Glamour Girls! Take a lesson in dazzle from Susan. When she puts on the "allure" for Don DeFore she leads him on a conga that ends up you know where!

Walter Abel was the hard-to-get kind—until Susan used her "Society Siren" line—and how that lured him—is another lesson in how to get *your* man!



Paramount presents

Joan Fontaine
George Brent

in
HAL WALLIS'
PRODUCTION

"The Affairs of SUSAN"

with
DENNIS O'KEEFE
Don DeFore
Rita Johnson • Walter Abel
Directed by WILLIAM A. SEITER
A Paramount Picture

Here's Hollywood



Bing Crosby's lads, Philip, Gary, Lynn and Dennis, turn up as a surprise package for none other than The Voice, Frank Sinatra, on the "Command Performance" air show!

Gossip by Weston East

THEY'D like you to believe out Culver City way that there's a pulsating new romance in Van Johnson's life. 'Tain't so. The sultry brunette lady who has been making the rounds with Van is a gay young Hollywood divorcée. She's fun-loving and easy on the eyes. But she isn't serious.

FAYE EMERSON has designed a new hair-do for herself. On top of her head, Faye pins a cluster of curls. Around this is a braid of false hair and black velvet ribbon. The effect is definitely Grecian and very flattering for evening. Yes, Faye had a picture made of it and sent it to her Elliott.

BY THE time you read this, Lauren Bacall should be Mrs. Humphrey Bogart number four. Mayo Methot (who is the present Mrs. B.) is on her way to Reno for a quick divorce. Bogey is very optimistic about his forthcoming marriage to his "Baby" Bacall. "This time, this is it, and you can quote me," he confided to Weston East.

FOR the first time in their respective careers, Barbara Stanwyck and Humphrey Bogart are going to appear together, in "The Two Mrs. Carrolls." Apropos all that publicity on Bogey and his "Baby" Bacall, when Jack Benny asked Barbara if she was looking forward to the picture, with typical humor Stanny cracked, "Indeed I am—only I'm going to feel awfully old playing opposite Bogart!"

THE brief separation and divorce plans of the Dick Haymeses have been cancelled. A series of small quarrels between the crooner and his wife grew out of all proportion. With time to think it over, they decided they were being hasty and silly. Dick's bosses at 20th are breathing a huge sigh of relief. Most of his fan mail comments on the ideal domestic life the four Haymeses are leading.

NEVER a dull moment in the Young family. Youngest Young, Georgianna, no sooner announced her seven-month-old marriage to Mexican movie star, Ricardo Montalban, than Loretta announced she was expecting the stork for the second time. (Her son Christopher Paul Lewis is less than a year old.) No

sooner had Loretta made her announcement, than Georgianna announced *she* was expecting the stork too. Both sisters will increase the population next August. Sisters Polly Ann Young and Sally Blane (now living in Mexico with producer-husband Norman Foster) are working overtime on those tiny little garments.

HOLLYWOOD won't be forgetting that memorable meeting between Veronica Lake and Roy Rogers. Neither will Roy, when it comes right down to it. At a publicity gathering, Roy unthinkingly and certainly with no mean intent shot off blank cartridges in a room filled with people. Everyone beat a polite but hasty retreat. Not the little Lake. What she told Roy startled him so, he actually looked like he was going to burst into tears. Well, now that he's 1A and Veronica's retiring to have Andre De Toth's baby in November, it doesn't look like the cowboy and the lady will be having a second meeting.

WHILE Mrs. Keenan Wynn was on the way home from the hospital with Tracy Keenan Wynn (named after his great-grandfather Frank Keenan and Spencer Tracy) the new baby's famous



father was fighting for his life in another hospital. Again and again his MGM bosses pleaded with Keenan not to ride his motorcycle. But he persisted. Right in the midst of making "Early To Bed" he collided with an automobile. Result, a fractured jaw, a concussion, back injuries and lacerations. Dr. Wm. E. Branch, who saved Van Johnson's life when he had his accident, also came to Keenan's rescue. Studios are no longer *requesting* their players not to ride motorcycles. It's an order!

WHILE several MGM actresses literally drooled to play the gal who tries to lure Clark Gable away from Greer Garson in "The Strange Adventure," Joan Blondell was quietly signed for the rôle. Funny part is Joan is so well liked and so admired by her cinema sisters, they couldn't say a word. But brother, what they were thinking was really something. Only the buoyant Blondell could get away with it.

JUST in case you ever meet Orson Welles face to face, he doesn't like to be called by his name. All his co-workers address him as "O.W." Rita Hayworth is back from her Mexican vacation and feeling much better. But she is thin, much too thin, and can't gain an extra pound. Orson brings home candy bars for her—that is, when he can *find* candy bars!

Above left, Anne Baxter and Gene Tierney put heads together at Cocoanut Grove, while above right, newest rage, Cornel Wilde, and his wife step out to Ciro's. At right, Nora Eddington with Errol Flynn after her recent return from Mexico.



Gloria De Haven, at right with hubby John Payne, with her natural brown tresses he likes so much. Alexis Smith, below right, tells a funny one to Craig Stevens, George Montgomery and Dinah Shore. Left below, Janet Blair shows Esther Williams and the Sgts. Ben Gage and Louis Busch her new hat with varying results.





From left above: Jerry Colonna, Constance Moore and Bob Hope; Joan Blondell and son, Norman; Eleanor Parker with the Dennis O'Keefe (Steffi Duna) and publicist Norman Millan. Below, the Dana Andrews put in a smiling appearance at a premiere.

WHATEVER the real reason, this time the separation between Cary Grant and Barbara Hutton is permanent. At a party given by Constance Moore and Johnny Maschio, Cary confided that he never expected to marry again. He may have been kidding but he looked serious when he said it. In the meantime, there are those rumors that Betty Hessel will be Mrs. Grant number three. In the meantime, there is also the little matter of divorce to be taken care of. So a lot of things can and probably will happen before Cary is free and willing.

IT HAPPENED at a Hollywood party. A female, who obviously had one too many, was being very out of order. Finally, when he couldn't control himself any longer, Monty Woolley turned to his neighbor and acidly said, "Who is that person who looks like Lionel Barrymore in a dress?"

THE tragic and unexpected death of his little daughter, Katherine, has left John Garfield a broken-hearted man. The dreaded virus pneumonia was the cause. All of Katherine's toys have been sent to the children's hospital. John is trying to break the lease of the house that now holds so many sad memories.

FRANK SINATRA may be the answer to a young maid's prayer, but as far as his New Jersey draft board is concerned, he is definitely 4F. All of which now gives him the time to start his nationwide tour of military and naval hospitals. Frankie is very anxious to get overseas too. So is Bing Crosby. If the "Groaner" and the "Voice" could ever adjust their hectic scheduled lives, they'd like to make the trip together.

JENNIFER JONES presented the "Oscar" to Ingrid Bergman at the 17th Academy Awards. Ingrid was sincerely thrilled and showed it. Humorously she said, "I'm so glad I won this. I'm working with Bing and Leo McCarey in 'The Bells Of St. Mary's.' They both won 'Oscars' for 'Going My Way.' If I hadn't won mine, I'm afraid they wouldn't have spoken to me."

THEY really "dood" it to Red Skelton. And on his honeymoon too. Three days following his marriage to Georgia Davis, Red went into the hospital to have his tonsils snipped. It wasn't the pain that bothered him. It was not being able to talk to his bride! Rumor also has it that Red just purchased a Wilshire Boulevard apartment house, at a purported \$400,000.



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Incomparable!*



WINNER of screendom's
most coveted honor, The
Academy Award...The First
Lady of the Screen...as a
woman of science, gambling
life and love to unlock the
fearful secret in the heart of
a man—wanted for murder!



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SCREENLAND
SALUTES
William Eythe
in
"A ROYAL SCANDAL"



This brilliant young actor comes into his own opposite Tallulah Bankhead in Ernst Lubitsch's witty new comedy

Superb histrionics of Tallulah Bankhead in the mellow rôle of Catherine the Great of Russia inspires William Eythe to give a fine performance as the smitten young soldier who quite literally falls for Catherine's charms.



You have seen "Bill" Eythe in other pictures, but remained for director Lubitsch and his hilarious new version of "The Czarina" to catapult Eythe to stardom.



20th Century-Fox photos



AIRLINE HOSTESS is airman's fiancée! Mary Ann Long helps servicemen and their families feel "at home" in PCA planes. She works in one of the war jobs where women are so badly needed. Ask your local U. S. Employment Service about *your* war job.

*She's Engaged!
She's Lovely!
She uses Pond's!*

The day that Mary Ann pinned his wings on her officer-fiancé—he slipped a diamond engagement ring on her slender finger.

She is *another* lovely girl with an engaging soft-smooth *Pond's* complexion.

Mary Ann says of Pond's Cold Cream—"It's perfect, I think! I don't know anything that makes my face look and feel so clean and fresh and soft-to-touch."

This is the way she uses Pond's:

She smooths snow-white Pond's Cold Cream over face and throat. Pats briskly to soften and release dirt and make-up. Tissues off.

She rinses with another Pond's coating—swirling her fingertips quickly over her face. These *two* creamings make her skin feel *extra* clean, *extra* soft:

Copy Mary Ann's twice-over way of using Pond's Cold Cream—*every* night, *every* morning, and for in-between clean-ups.

Ask for a luxurious, big jar—you'll love the quick way you can dip fingers of both hands in this wide-topped, *big* Pond's jar!

Flyer to Wed Mary Ann Long

Popular Tennessee girl, the daughter of the H. C. Longs, engaged to Richard H. Albrecht. She is a graduate of Virginia Intermount College and was May Queen in her senior year. He was at Yale before entering the Air Force



A few of the Pond's Society Beauties.. The Lady Morris, Mrs. Allan A. Ryan, Mrs. James J. Cabot, Mrs. Reginald Vanderbilt, The Countess of Radnor



Stronger Grip



Won't Slip Out



Try again next time if your store is out of DeLong Bob Pins today. We're making more now, but still not enough to meet the demand.

GUIDE TO GLAMOR

Beauty aids to outwit the heat — fragrances, bright nail makeups, and sun protection



Hampden presents their pre-war creamy lipstick in a wartime plastic swivel case. It comes in six luscious shades for lip beauty.

WITH SUMMER winging in, it's not a moment too soon to plan a cosmetic wardrobe in order to look radiant and energetic in spite of heat and humidity. There are any number of delightful perfumes and colognes, nail lacquers and beauty hints to help you forget the heat of summer, and remember only the fun of being out-of-doors and comfortable, too.

Since probably you'll be in and out of the bath tub as often as possible to keep cool, you might as well make it a real treat and try some of Houbigant's new effervescent bath tablets in your tub. One tablet fills your tub with champagne bubbles and heavenly scent. The tablets come wrapped in a cleverly divided two-tray box in the dainty pink and white Chantilly design. Each tray contains ten individually wrapped tablets of bath luxury. These are nice for saying "thank you" to your weekend hostess as well as for tucking into your own overnight case.

For summer evenings, when your Circe personality comes to the fore, there is a sultry, tantalizing new perfume which will match the summer night for enchantment. Spellbound is the name and the intention — Lynette is the creator. The lovely crystal bottle is

nestled in its own bed of white satin, displayed like a precious jewel in a tiny box. Lynette also presents two other personality perfumes—Fantasia and Blue Sapphire.

Judy 'n Jill introduce a new, spicy, light-hearted scent that makes it an appealing cologne for young folks. It has been christened "Nine to Five" and it compliments those tidy little Judy and Jill suits for trim young misses with saucy ideas.

Peggy Sage has not forgotten that this season, pink is the thing and in keeping with our siren theme, she has designed a provocative pink nail polish called, appropriately enough, Psyche Pink. This is a gay, unrepressed full-blown pink—a 1945 pink!

Squinting at the sun? You know what the result will be—ugly, disfiguring crow's feet and strained, tired eyes. The best precaution is to wear sun glasses in the strong light of day. And good sun glasses are a must. Solarex Scientific Sun Glasses incorporate the original "twilight" color. They keep out the sun, but not the light. The specially tinted glass is opaque to ultra-violet and infra-red rays and the frames are specially designed and tinted to flatter each type of face and skin tone.



A smart, simply cut glass bottle holds Spellbound, the bewitching new perfume creation of Lynette.

MEN LIKE GIRLS WHOSE SKIN IS SWEET!

**A LUX SOAP
BEAUTY BATH
MAKES YOU SURE**

**MARIA
MONTEZ**

Lovely star of
Universal's Technicolor Production
"SUDAN"

All the lights come on when the one man whispers, "You're so sweet." So protect the charm he loves! "If a girl isn't dainty no other charm counts," Maria Montez says. "A daily Lux Soap bath makes daintiness *sure*." You'll love the way the creamy **ACTIVE** lather caresses your skin—leaves it fresh, really *sweet*. Delicately perfumed, too!

FIGHT WASTE

Soap uses vital war materials. Don't waste it!



9 out of 10 Screen Stars use it

It's the soap that leaves skin SWEET!

WHY CHILDREN OFTEN HAVE TROUBLE WITH LAXATIVES



*Some
Laxatives are
Too Strong—*

Forcing a child to take a harsh, bad-tasting laxative is such needless, old-fashioned punishment! A medicine that's *too strong* will often leave a child feeling worse than before!



*Others are
Too Mild—*

A laxative that's *too mild* to give proper relief is just as unsatisfactory as none at all. A good laxative should work *thoroughly*, yet be kind and gentle!



*But—
EX-LAX is
the Happy
Medium!*

— Treat the Children to the —

"HAPPY MEDIUM" LAXATIVE

Ex-Lax gives a thorough action. But Ex-Lax is *gentle*, too! It works easily and effectively at the same time. And remember, Ex-Lax *tastes good*—just like fine chocolate! It's America's favorite laxative, as good for grown-ups as it is for children. 10c and 25c at all drug stores.

As a precaution use only as directed

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SELF TENSOR
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Notes From a Designer's Diary

Continued from page 37

plex, like Gene Tierney; whether you are quiet like Jeanne Crain, or a cut-up like Joan Blondell. Think how much more dramatic you could be, how your personality would be italicized and unforgettable—and how much time would be saved and misunderstanding avoided.

Clothes should tell secrets. Looking back at all the great women of history and at the outstanding women of today, you find that you associate with them a certain Look. The details of their dress may escape you, but the Look tells their story and the part they play in it. By her one black blouse and air of stark simplicity you would know, on sight, that Madame Curie was a student and a scientist; by her voluptuous feathers and laces and elaborate coiffure, that Dubarry was the mistress of a king. One girl I know wears nothing but black and white, or

she loves. She is the type of whom a picture made today will look right twenty-five years from today.

Blondell, too, dresses in real life for the character she is—a real, true, breezy, friendly girl, Joan usually wears slacks, the mid-calf length (she is one of the few girls who can wear that length and get away with it), flat shoes, a shirt open at the throat.

It's fun being a designer in a studio. It's not a glamor job, as might be supposed. It's not a white-collar job. It's a hard job. You're on your knees a lot of the time. You get paint splashed around when you do sketches. But it's exciting because there is always a change of pace. Different types—from Jeanne Crain to Judith Anderson—to work with. Different producers to work for, and—they are men—to please. Designing clothes for



CHERRY JUBILEE: Hat made of enormous paper lace doily, crown of cotton fashioned to represent ice cream, cherries piled around it. Note cherry earrings, too. Modeled above by Elaine Langan.



CREAM PUFF: One of Miss Cashin's dreamiest bonnet designs—made of dyed and painted cotton wadding, veiled in brown. Worn by Cathy Downs in the dream sequence of forthcoming Grable film.

straight red. She is a poster. The personalities of women such as these are as sharp-cut as an intaglio.

If the average girl would determine what she is really like, and dress it, there would be fewer bobby sox and other "brigades" and more individuals.

Clothes should tell the truth. The majority of girls on the screen make it their business to know the characters they play, but also to know themselves. Dorothy McGuire, off the screen as well as on, has that revealing-of-herself look. A sort of *Claudia* in real life; almost a pioneer type physically, with broad cheekbones and wide-spaced eyes; she dresses very casually, in tweeds, sweaters, skirts, bandanas tied, peasant-wise, about her head, little or no makeup. Dateless in her looks, that's what she is—and so, wisely, avoids stylized clothes, wears basic things made for out-of-doors, for flying with her aerial-photographer husband, for sailing, for walking, for the things of freedom, which are the things

pictures is not only a hard job, it's a diplomatic as well as a dressmaking job.

A designer shouldn't inflict herself too much. An actress can't do a good job unless she is happy in her clothes. So if you think pink is becoming to her and she doesn't, you must be able to make her feel happy in pink or you must do an alternative color. You must learn to bend and yet be firm enough to maintain your own individuality.

The dominating influence in clothes is color. Color affects us all, emotionally. A man may see a woman wearing gray or brown a dozen times and never really see her at all. He may meet her again, wearing yellow, and fall in love with her.

After the war we designers, starved for rich and beautiful dyes, are going color-mad. Prepare for a peacetime world of women arrayed like vivid rainbows!

Gene Tierney was in today, frightfully excited because she is to play the "femme fatale" lead in "Leave Her To Heaven." What fun Gene is! The minute she en-



JELLO: On a white plastic brim, a plastic mold of "jello" painted cherry color is surrounded by assorted fruit of plastic, and "berry" earrings. Modeled by one of the film's pretty show-girls, Jan Bryant.



CIGARETTES: Rarest number of them all, concocted by Bonnie Cashin—dress of brown satin topped by headdress of prop cigarettes. Worn by Helen Seaman in "Billy Rose's Diamond Horseshoe."

ters my office she grabs for the jelly-bean jar then throws herself on the couch and talks about everything in the world, from the baby's new tooth to post-war planning. Her mind like her body, is never still. Watching her today, I made a note that she should always wear short sleeves for she has the most beautiful arms and hands in the world. She does nice things with her hands. Because she is so active she wears a great deal of jersey, flexible material that leaves her free. Simple things, but with elaborate accessories, which she loves to change often.

Gene must minimize her clothes for her vivid personality, her varied moods are clothes enough, color enough, change enough—very little makeup, just lipstick, and she's ravishing. With the most beautiful skin I have ever seen—looks simply wonderful in brown—skin so creamy against it. Looks wonderful in jade-green, too. And classic in all white or all black. She shouldn't wear hats. The silhouette of her head is too inter-

Bonita Granville

Famous Hollywood Star says:

No toilet article is so important to a girl's peace of mind as a deodorant. And for my money, Arrid is by far the best deodorant. It's the tops! I use it regularly and recommend it highly to every man and woman.

Bonita Granville



NEW...a CREAM DEODORANT

which Safely helps

STOP *under-arm* PERSPIRATION

1. Does not irritate skin. Does not rot dresses and men's shirts.
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3. A pure, white, antiseptic, stainless vanishing cream.
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ARRID

MORE MEN AND WOMEN USE ARRID THAN ANY OTHER DEODORANT

esting. Complex as she is, it's difficult for her to dress according to a type when she is so many types. It's the silhouette of the head, in Gene's case, that gives her that Look.

Clothes that become easily disarranged are not, I was thinking today, 20th century (and I don't mean the studio) clothes. Especially in California, where you drive 22 miles to work, or I do, and can't have things fly back and hit you in the face. Hats are often discarded, omitted from wardrobe, because a twist of jersey around the head is more functional. The no-hat business, about which you hear so much, depends in my opinion on environment and on the life you lead. Most of the stars dislike hats and seldom wear them, but that's because they live in California where, as in Palm Springs, Palm Beach or any semi-tropical, outdoor life place, a hat is almost an affectation.

Joan Leslie is one of the nicest human beings I have ever known and one of the best-liked girls that ever guest-starred at our studio. I'd do anything for Joan. She is so grand to work with, so willing to let you try things, experiment. She's the only actress I know who likes fittings and doesn't fidget. When we were making clothes for the magic carpet sequence in "Where Do We Go From Here?" in which she flies through the centuries, her clothes following history, she said, "Oh, isn't it wonderful — *all the fittings!*" Sounds like a designer's wishful-thinking, but s'help me!

Joan was born naïve and will never become sophisticated. She is wide-eyed, her heart and mind are wide-eyed, and as long as you're wide-eyed you're learning. Joan looks best in the tunic line—a very slim skirt and a tunic that moulds her figure, but with no waistline. Because she is so young and so pliable she can wear her hair all kinds of ways. Up, it looks wonderful. Down, ditto.

I like to work with the young girls. They haven't yet become set in their ideas. They're still forming. Not until a girl is 30 does she really form her style, her individuality, come into chic.

What a very sensitive face Jeanne Crain has—everything shows on it, every shade of feeling, every least emotion. She has, I feel, a great future ahead of her. Making sketches for her clothes in "State Fair," I thought of the clothes I did for her in "Home In Indiana," which was Jeanne's first picture and my first picture, too. It wasn't a very varied wardrobe we did, for she wore mostly blue jeans and shirts in "Home" (we always call a picture by its first name at the studio) and they were right for her, they were best. Simple clothes are still best for her. Summertime clothes. Country-side clothes. For although Jeanne has a simply beautiful figure, and character and thoughts too deep to be merely juvenile, when you really know her she is a very young type and looks completely wrong in sophisticated clothes.

Thinking today of all the girls I have designed clothes for, and costumes, made

me think of ballet, which is my love. I've written several ballets (a hangover from my Roxy days) although none of them have been produced as yet. I am thinking especially of an idea I once had for a fashion ballet which has never been done—must get out my sketches and ideas and work on them again!

And painting: watching Tallulah Bankhead at lunch the other day, I thought how I should love to paint her. Just that head—everything else cut off—just that head and that arresting face. There is something fascinating about Tallulah. She rivets your eyes and holds them. And she has merely to say "Please pass the butter," in that commanding voice, and everyone listens.

Reflecting on how much I should like to paint her took me back to the days when I planned to be a painter and to a later time when, my personal life badly upset, I did paint and, good or bad, found it was release for me. I must try my hand again—for the better you are at many things the better you are at one thing—your job.

For if you are a designer you can't live in an Ivory Tower. To be creative, in a contemporaneous way, you must know about what is going on in the world, and the more you know the more fertile and richened you are. And so, the more you know about people, too—and a designer who wants to help girls be the heroines of their own stories, off and on the screen must know them before she can dress them accordingly!

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No curative power is claimed
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AN OUNCE OF PREVENTION IS WORTH A POUND OF CURE

PHILIP MORRIS are scientifically
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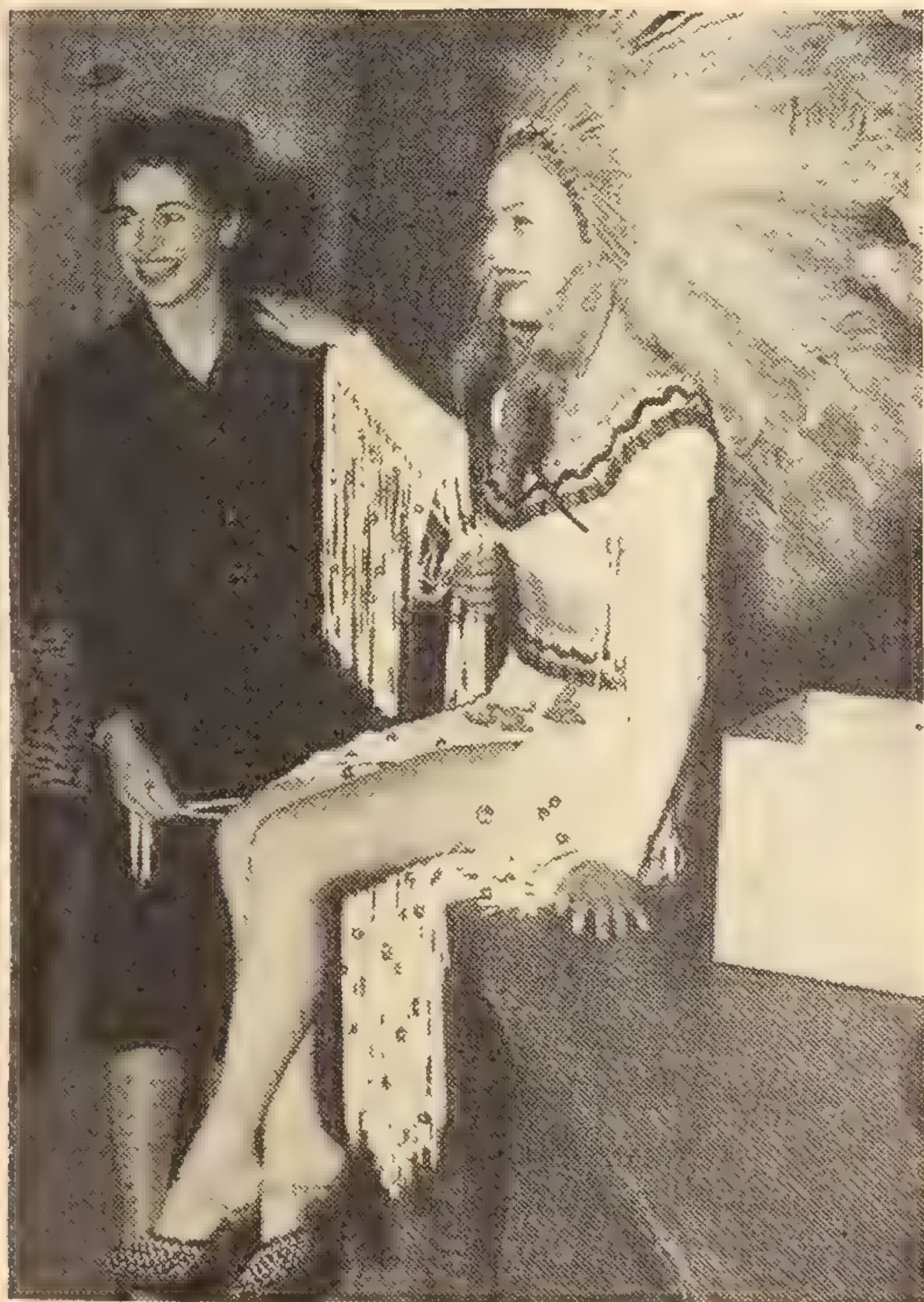
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PERSONAL NOTES ON BONNIE CASHIN



Designer Bonnie Cashin poses with June Haver,
starring in "Where Do We Go From Here?"

LETTERED above the large wall mirror in the pink and green office and fitting room of screen costumer, Bonnie Cashin, is this legend: "He who spits against the wind spits in his own face."

According to Bonnie, whose designs are featured on pages 35, 36 and 37, this admonition is not there for the benefit of the stars whose glamorizing is her business, but for herself. She claims she goes and stands before it when the style seas grow rough — when dyers arrive with fabrics three shades too deep for Technicolor, or the director of a picture has a last-minute idea to substitute simple ruffles for six yards of sequin embroidery!

This proves Miss Cashin to be something of a philosopher. One look at her, however, proves there's nothing static about her or her philosophy. She's a person of intense enthusiasms, a sincere contender for the importance of American design, and blessed with a real fascination for the work she is doing.

Dark, petite, and personally as chic as a designer is supposed to be, Bonnie has been turning out super costumes, both period and modern, for 20th Century-Fox productions since August of 1943, and has just recently signed a new long-term contract with the studio.

Unlike most Hollywood designers, Bonnie was born in California. Oakland is her birthplace, but she grew up and went to school in Los Angeles, and considers it "home." Her mother, Eunice Cashin, had a custom dressmaking shop. As Bonnie says, "I was brought up amidst the shape of things to come—dressmaker's

dummies, patterns, costume sketches. But even if I hadn't been fostered by this atmosphere of 'pins and needles,' I'm sure I would have been a designer anyway. Painting intrigued me, too, and still does. Whenever I have time aside from work, I sketch or paint, and sometime hope to get a few months off to go to Mexico, or some other colorful spot, and work seriously. However, by the time I had had a few years at Chouinard Art Institute and School of Design, I concluded that costuming was really my forte."

Before Bonnie was yet twenty, she had a professional offer that definitely cinched her own ideas about her career. This was the job of designing costumes for the singing and dancing choruses of the famous Fanchon and Marco units, appearing in various key cities of the United States. This not only gave her a chance to experiment in color and imaginative costume designs, but was valuable from the standpoint of ensembles in terms of the theater.

She was so successful in this field that in 1933 she went to New York City to become chief costume creator for the famed Roxyettes of the Roxy Theater, and set a new standard for color and beauty in her costumes for these precision dancers. At the same time, she was working on her own ideas about modern clothes for the American women. She designed such outfits for her close friends. These were so satisfactory that she took her sketches and some of her best trend-making ideas to one of New York's best-known custom clothes wholesale houses.

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WHEN you apply Dr. Scholl's Zino-pads on your aching corns or sore toes—you'll marvel how tormenting shoe friction stops and painful pressure is instantly lifted. So soothing, cushioning, these thin, soft, protective pads prevent corns, tender spots, blisters, in-step ridges, chafed heels. Take the pinch and "bite" out of new or tight shoes.

Included with Dr. Scholl's Zino-pads are separate wonder-working Medications for speedily removing corns. No other method does all these things for you. Cost but a trifle. At all Drug, Shoe, Department Stores, Toiletory Counters. Get a box today!

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FEET HURT, BURN?

Dr. Scholl's Foot Balm quickly relieves foot discomfort caused by exertion, fatigue. Soothing, refreshing. Send it to boys in service. 35¢.

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"Dorothy—
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about CRAMPS!"



Each month you just
meekly endure pain.
Why don't you try
Chi-Ches-Ters Pills?

* * * * Yes, they really deaden simple menstrual pain. And more! One ingredient tends to relax muscular tension usually associated with periodic pain. Chi-Ches-Ters contain iron, too. It tends to help build up your blood. You're apt to get better results if you begin taking Chi-Ches-Ters three days before your period. * * * * No, they're not expensive. Only 50¢ a box at druggists'. * * * * Yes, that's the name. Chi-Ches-Ters Pills. * * * *

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CHI-CHES-TERS PILLS
For relief from "periodic functional distress"

They liked them so well that Bonnie was promptly engaged and soon became their chief designer. She stayed with this firm until she returned to the Coast in 1943.

During this time, the energetic Miss Cashin found a number of other outlets for her talents. She was one of the seven New York designers selected by the Office of Civilian Defense Advisory Committee, headed by Mayor Fiorello LaGuardia for the purpose of creating uniforms for New York women engaged in civilian defense work. The designs which she submitted, and which were approved and adopted, were the hospital aide uniform and the canteen worker's uniform.

Bonnie excels in doing clothes with a casual air; clothes that are essentially young with just a touch of sophistication tossed in. Her most formal designs have this same casual air, and in her capable hands it becomes the essence of chic. This same quality makes her designs look wearable, and in no way delegated just to some picturesque setting in a motion picture.

Many of her designs reflect her love of painting, especially in her use of muted colors. She got the idea for these greyed shades many years ago when she picked up a handful of pebbles on a California beach. In using these shades in designs, she paints the colors on paper first, and then has fabrics dyed to match. Like many other famous designers, she gets her greatest designing inspirations from colors and textures of fabrics. There is

only one color that she really doesn't like—orange. She'll tell you it's almost impossible for her to design successfully with it. Her favorite is any shade of green. After that, "hot pink."

Bonnie is a great believer in the future of American design. She thinks that in a post-war world of new time-tables, new textiles, and a closer contact with other peoples, the designer of clothes should see exciting possibilities. Because it's a young country and has immense fashion resources not yet used, America is a natural to take the lead. One of her pet theories is that in this new world there will be no seasonal showings as the makers of clothes now know them. A woman living in New York will be able to hop down to Florida or to the West Coast or even farther in so little time that she will have to have an "adjustable wardrobe" for any season or climate. And carrying the idea farther into the international scene, it will have to be one that will look as well to the inhabitants of Bali as to those of Boston.

Her great love, aside from designing, is the ballet. She would like to do the costumes for one of the famous companies some day. She lives in a rented apartment in Westwood Village, but hopes to build her own studio as soon as materials are available—a place where she can live and have enough light and space for painting and sketching. It will probably be decorated in hot pink and green!

Makeup for Career Girls

Continued from page 16

your face with soap and water, you'll scrub your nails, brush your teeth and hair well.

Now, in a good daytime light, you will start your daylong makeup job. The first requisite is a good foundation. This, whether it's cream, lotion, or cake, you put on very carefully, being sure it's so smoothed into the skin that it leaves no unfinished edges around your chin or hairline.

Your "mouth" goes on next, and if you want it to stay in perfect shape all day, you'll outline it with a lip brush dipped either into paste lip rouge or into your lipstick. (Once again, for this purpose, we recommend squashing stubs of used-up lipsticks into a little jar.) Shape the lips according to their natural line. You may cheat a bit on over-fullness by drawing your mouth just a *tiny bit* smaller than it actually is, or you may develop a too-thin mouth by bringing the outline *very slightly* beyond your natural one. A word of warning, however: Don't paint on a false mouth.

With a full puff, or cotton pad, apply your powder in generous quantities all over your face, lips included. Allow it to stay put for a moment, and then softly brush off the surplus. It's amazing how well powder adheres when applied this way.

A touch of color to your cheeks comes next. Place rouge lightly on your cheekbones, extending it up and toward the nose on a round face, and down and back toward the ears on a long thin one. Of course, your cheek rouge should blend with your foundation, powder and lipstick. However, matching your makeup items is no problem nowadays when cosmetics are so ensembled.

The eyes now merit your attention. With a clean eyebrow brush, whisk off powder from brows and lashes. Brush your brows

into their perfect natural line. Another little brush on which you've put a thin line of mascara should go over the upper lashes very lightly. (Incidentally, if you save all the brushes which come with your cakes or tubes of mascara, you'll always have a clean one on hand. One well-groomed girl we know has three dozen little brushes! She uses them each just once and every week washes the accumulation of soiled ones.)

The last and finishing touch to your makeup is given with your lipstick. Guide your stick over your mouth to which the initial coloring has already been applied. We'll bet the combination of these two coats will last for hours!

Look yourself over. Isn't it a pretty YOU? And, don't you feel equipped to face the job and the world with much assurance?

You are all fixed for the day now, it's true, but some girl is bound to ask "What about those days when we go right from work to an important date?" The answer for those evenings when you meet the boyfriend for dinner, or when you journey straight to USO or canteen is: Keep a little kit of fresheners and cosmetics in your desk drawer or locker. Include tissues, puffs or cotton, cleansers, and miniature editions of your cosmetic items. In a few minutes you can remove all traces of your daytime face, freshen yourself, and apply a whole new makeup. An emery board and small bottle of nail polish should be at hand to repair slight nail damages, and a comb, brush and lacquer pads to bring mussed hair back to tidiness.

It's wise to have a tiny package of deodorant nearby in case of necessity, and cologne for that final dash of sweetness.

Unconditional Surrender

Continued from page 24

demanded unconditional surrender from Hollywood, and he got it.

For, in the final analysis, the studios did not stick together to the exclusion of being fair. They recognized that it takes guts and heart and courage to wage such a battle. Today, in Hollywood, hats are off to Bob. Even at the trial the judge commended him for his lack of spitefulness and vindictiveness, but as Bob said, "There was no reason to be vindictive. It wasn't Hollywood I was fighting, nor my studio. It was the ideas of one man who had it in his power to break me. This constitutes a dictatorship. I didn't like to think we had that sort of thing in America. And I found out that we don't."

All during the two-year period, gossip columnists, studio executives, fellow actors were constantly confused as to what it was all about. Hollywood rocked in a cradle of inaccuracies. Much misinformation was handed out. To get to the bottom of it, I talked with Judge Harry Holzer; I looked at court records, newspaper accounts. I listened in on the trial. I conferred with Oscar Cummings, who is the legal mind for many of Hollywood's great. Finally, I talked with Bob, and convinced him that the facts should be told and the half-truths exploded for once and for all.

In the first place, Bob Cummings won in Federal Court a complete, absolute and sweeping decision. He won all back salary, court costs, and damages. The damages will be determined in a separate suit, and they run into a staggering sum. Because when Bob was suspended, telegrams were sent to all movie studios, broadcasting stations and recording companies saying, in effect: "Don't use Robert Cummings in any picture or on any program or you will be held liable to us. We have him under contract." During the two years Bob was offered, in writing, 30 guest radio appearances ranging in salary from \$3,500 to \$5,000 per broadcast. He was offered a minimum of three pictures a year at \$125,000 per picture. These damages alone represent a small fortune. Hollywood once speculated that if Bob got involved in a lawsuit, he would have to pay the piper. But when the time comes to pay the piper, Bob is the one who will get paid!

Preventing a suspended actor from working on the radio is one way to defeat him, because a man must earn money to eat. Bob hadn't been drawing any fabulous movie star salary, but he got along for two years on the \$200 per month paid him as a flight instructor. Every week, six days a week, for two years, Bob taught flying. He lived modestly, but comfortably. And he didn't have to dig into his War Bond savings.

Failing to squeeze him into line this way, his draft board was approached. Maybe they could get him into the Army. They discovered he was already in the Army and had been since Pearl Harbor. As a reservist in the Army Air Corps, he would work in pictures during the day, but at night he was commander for 64 planes for the Civil Air Patrol. When he started instructing at the Mira Loma

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Flight Academy, the studio went to the Army Air Force. "You can't hire him," they said. "He's under contract to us." The Army raised its collective eyebrows when told whom they could or couldn't "hire," and gave out with the equivalent of, "You're kidding, of course?" Finally, Hugh Nicholson, Jr., training director for Mira Loma, was contacted with the idea of getting Bob fired. After almost falling flat on his astonished face at such a request, Nicholson said tersely: "We've had a lot of actors who were able to fly. Bob happens to be a flier who is able to act." Bob kept his job, and the starving-out process didn't work.

Then came a series of injunctions. Bob was all set to go on a radio show. A few hours before the broadcast, the advertising agency concerned was enjoined. "Remember," says Bob, "that the studio legally had no right to do this because they had committed a material breach of contract by refusing to pay my salary. But by threatening, they made the broadcasting company afraid. No one seemed to know what was going on or what my status was. No one wanted to get mixed up in a fight and get themselves sued. So, with just four hours to go, they got another actor.

"Now when you get an injunction, it's called 'coming to Equity.' In order to 'come into Equity' with clean hands you have to prove your right to injunction in court. Anybody can get the original injunction for almost any cause. Having it upheld in court is quite another matter. I was prevented from making that broadcast, but the damages I have since been awarded will see that I get paid for a broadcast on which I never appeared!"

The next Monday the case came to court. Federal Judge Harry Holzer reviewed all the testimony and said: "I give this boy the right to work, but there seems to be conflicting affidavits." He went on to explain that since he could not give a summary judgment on conflicting affidavits, the case must be given a full trial. "In the meantime," he added, "unless the studio can present more substantial evidence that Robert Cummings is at fault and can substantiate such evidence, I will still rule this case in favor of the plaintiff, Robert Cummings, the way I have ruled on the injunction."

Meanwhile, Bob was riding a very slim financial sled. He just managed to keep his home in San Fernando Valley. He wouldn't touch his War Bonds. He did this by not going anywhere, not buying any clothes, not spending anything, period. He was being offered more money than he thought was in the world, but he couldn't do a thing about it.

The case came to court January, 1943, and ran for two weeks of trial. Hollywood had a ringside seat at a real life drama. The eyes of the industry focused on the leading figures, because this was in the nature of a test case. The argument resolved into this: Bob has been suspended for the duration of a picture, which is accepted procedure. But it is not accepted procedure to suspend an actor indefinitely. You have to offer him other pictures in which to play. You cannot stop a man from earning a living. The studio attempted to prove by seven affidavits that they had sent Robert

Cummings a telegram requesting that he report to work. They said the wire had been delivered to Bob's mother on a certain date, but it was proven in court that on that particular night Mrs. Cummings was in a meeting which had raised money for a charity. She had saved a church program with her name printed on it, along with the date. Then it was said that another wire had been delivered to Bob's brother, Oscar, at his home. But a hotel in Palm Springs showed Oscar and his wife registered there the night the telegram was to have been delivered.

Seeking one more possible breach of contract, it was stated that Bob was at Biggs Field, Texas, when he was supposed to remain within calling distance of the studio. It was proven that Bob's plane, which he had given to the Government, was in Texas, not Bob.

A tense moment came into the trial when Bob was asked where he was if he wasn't in Biggs Field. Bob was stumped. He really didn't know where he had been on that particular night. But he knew it wasn't Biggs Field, Texas.

He addressed the judge. "Your honor," he said, "I'm stuck. I don't know where I was that night. There is only one way I can tell you. My flight logs in my desk at the Army Flight School at Oxnard, California, carry the aeroplane number, the exact time flown—to the minute—and these records are certified by Civil Aeronautics inspectors. If I can get that log and bring it to you here, I think it will substantiate the testimony of either myself or my studio."

Court was recessed while the judge sent a deputy with Bob to Oxnard, California. The next morning the deputy brought the log to court. Bob didn't even see it. The judge looked in the book and found that instead of being at Biggs Field, Texas, at any time during the suspension period, Bob was at Oxnard, California, within two hours from the studio.

As this skirmish found its way to the daily papers, Hollywood started following the trial, blow by blow. One day the studio executive was asked in court whether or not he had been approached during the time of suspension by any other studio who wanted Bob's services. The executive said "No," but admitted that he had received a call from another major studio executive. That man, said



Mary Elliott, now Mrs. Cummings, snapped by an official photographer of U.S. Army Air Forces while on tour in South Pacific.

this executive, called to tip off the studio that Bob Cummings was getting ready to break his contract.

However, it was brought out that every telephone call of this executive is recorded by a special dictaphone device. The instrument was subpoenaed into court. The record was read off. Instead of the tip-off, the conversation was as follows:

"Could we borrow Robert Cummings for a part at our studio?"

Told Bob was on suspension, the man continued: "When we have a case like that over here, with the actor's permission, we lift the suspension, allow him to do the loanout, then put him back on suspension when he's through."

The executive refused, saying, "Bob's on suspension. He's not going to work on a picture here or anywhere else until he comes back and is a good boy. We are asking for his complete surrender as an actor. He will have to learn to do as the studio says."

As the result of this refusal, Bob lost the star rôle in one of the biggest aviation pictures ever produced.

In the course of the trial, also, the judge saw Bob's previous pictures, including "King's Row," "Saboteur" and "Princess O'Rourke." He had also happened to see the "B" picture that Bob had refused to do. But completely excluding this very obvious evidence which even a layman could understand, he surveyed the case from a purely legal standpoint. At the end of the trial, he felt moved to make, in effect, this potent and revealing comment:

"I have not been swayed in any way by the arguments of the studio. It has been stated that Robert Cummings is a difficult person to handle and should seek the advice of a psychiatrist. I think probably the one making this statement needs such treatment more. In my long experience as a judge, I think I have developed an insight as to the relative merits of the deportment and demeanor of a witness. I have observed Mr. Cummings very carefully throughout these two weeks and I cannot say that his deportment in court was good. It was exceptional. At no time has he shown any viciousness toward any executive of the studio, and all of his testimony on the witness stand has been conclusively substantiated. To sum up this case, it would appear from the testimony that the studio's attitude and treatment of Mr. Cummings has been the most flagrant piece of corporate arrogance I have ever encountered in my 30 years on the bench."

After a case is tried, it takes six weeks to six months to get a judgment. Three months later the judge handed down a 52-page decision and judgment completely rescinding Robert Cummings' contract with the studio. The studio appealed the case, but the appeal, too, was won by Bob.

That is the story of Bob Cummings' fight. With even the most reliable columnists and Hollywood reporters consistently getting the facts wrong, it seemed about time to give time and thought and research toward getting the facts right.

Today, Bob Cummings is Hal Wallis' box-office bet for 1945. And for the next four years thereafter. Bob formerly was making a three figure per week salary for

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his picture work. He has now jumped to a five figure per week salary. He will get damages in a lump sum. Financially, Bob has discovered that it pays to fight. No one can help you if you don't first help yourself. But Bob has learned something else, too. People respect courage. Life has a way of rewarding gallantry.

Bob's new picture is the movie version of a magazine serial, "Don't Ever Grieve Me." When Bob won his suit, Hollywood gagsters went around saying, "Don't ever grieve Bob Cummings, or else!"

The title has since been changed to "You Came Along." And that has a double-entendre, too. Until Bob Cummings came along and tested democracy in

Hollywood, no one believed in it. No other star had ever carried a suit through to successful completion. Again and again studios have killed the goose that laid the golden egg by putting first rate stars in second rate pictures. At least one third of the players in Hollywood have watched their careers tumble as a result of this practice. It had to be stopped. Someone's career had to be risked for the sake of a principle. Someone had to be first. That "someone" was Bob. Now we have others following the path he pioneered. Bob has proven that might doesn't make right. Not in America.

In America, the little man can win. "Especially in Hollywood," grins Bob.

This Is What I Believe

Continued from page 27

Valley Of Decision" set. (I was on my knees scrubbing a floor. It's never my luck to be looking my best, descending a rococo stair for instance in a gorgeous gown, when distinguished visitors call.) This group had been around the world in thirty days on a reconnaissance tour of the various theaters of war. One of the admirals asked me if I had heard recently from my husband, Richard Ney. He is a Naval Lieutenant serving on a destroyer in the South Pacific combat zone. I replied that I had received no letters in several weeks. "Well," said the admiral, smiling, "he's all right—I saw him four days ago. The USS — has been quite busy; did well recently on a very dangerous mission." Think of it — Richard so far away in the Pacific! Yet here was a man talking with me in Hollywood who had seen him only four days earlier.

Fifty years ago who would have imagined that through merely touching the switch of a dial on a small box we would be able to cause the surrounding air to vibrate suddenly with the sounds of an opera from La Scala or of Hitler addressing a shouting throng or of a soldier saying "Hello, mom, how's everything in Arkansas?" from an Army base in the Philippines? Yet we take the miracle of radio for granted. But it is a miracle just the same. This is the age of miracles — miracles of scientific and mechanical invention, of medical skill, and it can be the age of miracles of faith also. I believe we should never lose the sense of divine wonder.

The present world is marvelous enough but I often wonder what life will be like a thousand years from now. Civilization and social life will probably be highly mechanized. But blueprints and plastics and television, telephones and electronics alone cannot ensure a perfect and peaceful world. Always we must remember that everything depends on the hand on the switch, the eye at the microscope, the brain at the controls—the man behind the machine. I believe that only by educating ourselves and striving to develop the best elements in human minds and hearts can we make our future better than our past.

One thought is reassuring. I believe that despite the mechanization of civilization people will still long for nature

and country life. Tired of the densely populated cities, families will hop into their little helicopters or rockets and whisk off to the country. There they will regain a sense of the continuous, the permanent, as they see the green shoots in the spring, the lush crops in summer, the rich harvests in the fall, the bleak and fallow resting time in winter and the fulfilled promise of another spring. In watching the beauty and inevitability of the seasons in rotation, there is comfort and peace of mind. Here in this great, wide continent of America, it's easy (in peace-time) to leave the city behind and go into the country—the real country, where for miles and miles you can see nothing but land untouched, apparently, by civilization. In smaller countries sometimes one has the feeling that cities are growing so close together that hills, trees and meadows may disappear entirely.

But I believe that no one need worry about lack of space or land in the future. There will be plenty of living room for all. Air travel and transport will bring distant islands and remote areas into close contact with the rest of the world and great irrigation plans and the ingenuity of agriculturists will make vast tracts of the globe, now desert, available for homes, industries and farming.

I've been asked if I believe there is such a thing as personal survival after death. I have an open mind. Though Celtic, I have never been visited by occult manifestations—but this is too deep a subject for casual discussion. I can only say that it does seem probable that when we die we are for a time still concerned with earthly things; that those beyond the world are sad to see those on earth wasting time grieving over their bereavement or fretting over little things, and wish they could tell them how foolish and unnecessary grief is and impart to them something of their new-found wisdom and serenity.

But the first parting from earthly life must be very difficult; not because it is physically painful but because it is sad to go away from the life we know and the people we love.

I believe in taking time to enjoy the beauty of this changing world around us while we have the privilege of being here.

"What is this life, if, full of care,
We have no time to stand and stare?"

I once read a story of a pathetic aging couple who for thirty years, as the first days of spring dawned, had worried, fretted and argued over whether or not to have the house painted. They were so preoccupied with this problem of the increased shabbiness of the old home they never found time to enjoy the beautiful cherry trees growing around their house. That reminds me of A. E. Houseman's exquisite lines—

"And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow."

I can spend a whole summer's day lying in a meadow watching the changing lights on the grass and trees and listening to the myriad sounds of nature. When you were a child no doubt you spent hours watching the ants. In my imagination I used to scale myself down to their size and the blades of grass became huge brushes in the jungle and the sound of the ants was like the sound of men marching. Those wise ants! In proportion to their size they have far greater brain-power than humans. The ants are too wise to destroy one another without reason. Their social life shows the most enlightened planning and co-operation. Each ant is tiny in itself but what marvels they can create within the ant world when they work together!

Man's intelligence is formidable enough, however, especially when it is not controlled by moral and spiritual considerations. We have made fantastic strides in developing our material resources, but too often the best efforts of man's inventive power are concentrated on the science of destruction. Behind the armies at the battle fronts is the horrible, feverish war of the scientists in the laboratories of the world where some of the mightiest brains compete in creating more and more deadly instruments of destruction. We hope that the horror of this global war will teach us to work as desperately for peace, for how can we believe that what we call civilization could survive the new and greater destructiveness another war would bring? If there should be another war it would seem that a few specimens in isolated corners of the world—a handful of shivering natives in some forgotten, uncharted isle, a family of cave-dwellers in some mountain recess—would be all that would survive to prove that there had once been a human race on earth.

Man is so pitifully puny in comparison with the machines of war he has created. As someone once remarked, "Even an archdeacon is seventy-eight per cent water!" We have not the claws of the tiger, the bulk of the elephant or the jaws of the wolf for attack, nor the fleetness of the deer for flight, nor the sharp hearing and sight of God's littlest wild creatures for self-preservation against the adverse forces of nature. How then can we survive physically against the might of our own mechanized inventions—robot planes and ships and tanks, death rays, atomic bombs, disease beams. The question for all civilization to ask is:

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- ☐ Playing patty-cake
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No, she's not "tetched" . . . just collar-bone conscious. And if you have hollows around the base of your neck, try: Standing erect, arms out (as shown), elbows stiff. Swing arms backward, forward, touching finger tips. This also banishes shoulder-blade problems. To banish problem-day discomfort—choose Kotex, for Kotex *stays soft while wearing*—far different from pads that just "feel" soft at first touch. And the special *safety center* of Kotex gives you *plus* protection.



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"Little man, what now?" And the obvious answer—we must learn to end wars or war will end us.

So much for some of my larger lunacies. It's foolish for me to try to discuss so vast a subject as mankind's future. Let me try instead to hang up a few cheerful mottoes about individual destinies and dispositions.

I believe that happiness is in the mind. As Milton once said, "The mind is its own world and in itself can make a heaven of hell, a hell of heaven." One can be surrounded by every material blessing and be so miserable that death seems to be the only way out. And conversely, one can be absurdly happy for no perceptible reason. I think physical health and being in harmony with the rhythm of nature have a great deal to do with happiness and achievement. True, Beethoven was deaf and ailing when he wrote his great music, Milton was blind and van Gogh painted while crippled with arthritis. Still, in spite of these noble examples, most mortals are at their best, most in rhythm with the world, when they are in great animal spirits. And health, like happiness, is largely in the mind.

"Say you are well and all is well with you.

And God will hear the words and make them true."

As for wealth, both poverty and riches are purely relative. It is natural for people to compare their own fortunes with those of others. No matter how little you may have, if you compare yourself with someone who has less, you feel thankful. That's much better than comparing yourself with someone who has more, for there always is someone who has more! You may envy the man who is so wealthy he may never have to do a stroke of work as long as he lives, but still, if you knew what was going on in his mind, he might be the last person in the world you would envy. We don't know the secret terrors, frustrations and despairs of the human heart. I believe that life's gifts and penalties are more evenly distributed than we often suppose. And it is all so interesting. The world is wide; tomorrow is another day! Our moods change. Some with

happy-go-lucky natures, some with strong and steadfast souls sail through life on an even keel, but most of us have natural cycles of happiness and unhappiness. I believe we should try to realize this and have faith that whether our tides of depression are due to some turn of misfortune, some cruel blow of fate, or just to a low ebb of physical well-being or temperamental weakness, that such melancholy moods will inevitably lift and be succeeded by a compensating time of serenity and happiness. I believe that there is one belief that can help in life's darkest moments—the belief that "This, too, shall pass." Another thought worth keeping constantly in mind is "God helps those who help themselves." Some wit once remarked, "A tight shoe can make you forget all your other troubles," but for more constructive methods I believe in those tried and true remedies—hard work or self-forgetting devotion to the less fortunate. In our present war-torn world, it is tragically simple to find outlets for service to others.

Continuing our line of thought—health, wealth and happiness — I believe that occupational happiness is of great importance in the full life. And it's the easiest kind of happiness to acquire. Health, wealth and Cupid may play tricks with your life, but one thing should be firmly within your control—the choice of congenial work. I don't believe in being a square peg in a round hole. In this one material department of life I believe that it is within anyone's power to achieve what they want—if they want it enough. Especially is this true in America, blessed land of opportunity. I hope it will be true all the world over when the clouds of war are dispelled. "Tis not in mortals to command success." True, but success is too often measured by false standards. Real success lies in the inner satisfaction of working at what most interests us.

Why did I become an actress? I think because I am fascinated by the variety and scope of human experience. I am not content to live just one existence. I have always had a strong imagination and in my rôles I feel that I live other lives. And the hazards and disappointments of an acting career and the solemn dis-



On the set with Greer Garson: chatting between scenes with Sidney Franklin and her co-star, Gregory Peck, of "The Valley Of Decision," which MGM is making from best-selling novel . . .

suasions of all my friends and advisers were a challenge. It has not been easy, but I believe that the best kind of success is not won easily and that a few hard knocks on the way are good for the soul. When I look back on some of my bitterest disappointments I realize that, in the long run, they were really strokes of good fortune. Things eventually turned out far better than if I had achieved what seemed so desperately important at the moment. So I believe that as one door closes, another will open. Anyhow, apart from careers and livelihoods, I believe that work in itself is the best cure for melancholy and loneliness. Chopping wood, gardening, turning out cupboards, hanging pictures or changing the furniture around is a wonderful tonic!

What do I believe about love? That it's the one unpredictable element in life and as such the most interesting. However, I'm not going to be drawn into any idiotic pronouncements about something that has produced most of the world's immortal utterances, most of its folly and most of its glory.

What else do I believe? Heavens, is this a quiz program or the third degree?

Looking toward the immediate future I believe that the war has taught us the reality of inter-dependence and cooperation and that every single person has a part in deciding what kind of a world we will live in. We have become better neighbors and more understanding and I hope that long after the cruelty and suffering and bitterness is forgotten, the wonderful courage and kindness that have been awakened in people will live on. Then surely there can never be another tragedy of this kind.

I believe that like many others in these difficult days, I am only beginning to question and learn more of many things in which I believe. I have no neat and tidy credo and no glib epigrams to trot out on request. But if out of all these thinkings-out-loud one coherent thought has crystallized, it is this: I believe history is shaped not only by great events, invasions, revolutions, treaties and statutes, but by the cumulative, inevitable effect of the thought, work and behavior of each ordinary individual every ordinary day.



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The Kid With a Catch in Her Voice

Continued from page 23

voice. Makeup men adhered strictly to a hands-off-glamor edict from the front office, and Eleanor's brows grew in wild and wicked. Her mouth remained untouched by camel's hair brush and lip rouge. But the more they tried to make her look like *Mildred*, the more she began to look like Ingrid Bergman. The hairdressers worked overtime creating a be-curved bang effect to cheapen the luxurious beauty of the Parker pan. And *Mildred* was born.

The day the cameras rolled for the first time Eleanor received an impressive gardenia lei from the first *Mildred* of the screen. Read the card: "I hope *Mildred* does as much for your career as she did for mine." And it was signed by Bette Davis. Eleanor was duly pleased and flattered.

Mildred must have had it in for Eleanor for some obscure reason, because the picture had barely begun when Eleanor's husband returned from the wars and landed in the San Diego Naval Hospital. Eleanor herself began to lose weight, to shudder at the sight of food, to avoid people, and to wrap herself up completely in *Mildred's* wicked arms. The picture had barely come to an end when Eleanor and Lt. Fred Losee came to a parting of the ways. The gal played her last—and most dramatic scene—with a severe cold, a high fever, cold chills, and one foot on the ambulance running board. The day after the show wound up she underwent major surgery.

Back at home once more, albeit bedded, Eleanor sat propped in bed with a script of "Pride Of The Marines" (her new film with John Garfield) in one hand, a hand mirror in the other, and a very chic new chapeau on her "hospital hair," as she is wont to call it. Milo Anderson, studio designer, officiated at the hat tests, while a photographer wielded his flicker box from the foot of the bed. The starting date of Ellie's new epic had been moved up, and she had to test her hat wardrobe that day or entrain for

Philadelphia location scenes minus a hunk of her required wardrobe.

Miss Parker is the type of character who would love to put her feet up on a table and emote from there, since physical energy is not at all familiar to her. But when hat shots have to be done, and she is in bed, and they can be done *that* way—then the whole thing's just dandy.

A couple of days later Eleanor entrained—a new gal. Her sojourn in the local hospice had given her the first complete rest she had had in three years. Her script delighted her in that it was what she loosely refers to as a "message" picture. Her rôle was simple, sincere, and socko.

"I am," she will tell you, at the drop of a hint, "one of the few actresses who really do like 'message' pictures. I like them because of their effect on an audience. 'The Very Thought of You' was such a story, and my fan mail, since its release, has been filled with intelligent, warm letters from servicemen and their wives and sweethearts and mothers. To me this sincere enjoyment is payment aplenty for hard work. It's what I'm striving for. That is why I prefer simple, honest rôles. Glamor is dandy—but on somebody else. Please!"

In Chicago Eleanor met her mother, who had made the trip from hometown Cleveland, Ohio, (Eleanor was born in Cedarville) to spend some time with her daughter. Together they went on to the City of Brotherly Love, where Eleanor made madly like Al Schmid's wife and tried to soak up some of the local color while she was about it.

The schedule wouldn't permit her a trip home, so Eleanor burned up the wires talking to her father, Lester D. Parker, mathematics teacher at Cleveland's Glenville High. Papa Parker's main complaints were (1) that he couldn't get away to see his child, (2) that his 'home room' filled with boys continually pestered him for autographed photographs of Eleanor, and (3) that he



Occupation, movie star! Perc Westmore puts the finishing touches to Eleanor Parker's makeup.



Time out to take a peek through the still camera on the "Pride Of The Marines" set.

hadn't had a chance to tell her the city fathers had voted him the best math instructor in the city.

Eleanor, already proud of her father, expanded her chest another inch. Pop was doing just fine. She knew his intimacy with figures when he "financed" her entrance into the theatrical world. Finally convinced of her ability, after she had been chosen (at the age of eleven) the outstanding child actress in Cleveland, had been president of the dramatic society at Shaw High School, had emoted through several successful productions at the Cleveland Playhouse, and had worked her way through a season at the Rice Summer Playhouse at Martha's Vineyard—Papa had financed Eleanor's trip to the west coast and her tuition for the Pasadena Community Playhouse.

At the Playhouse Eleanor became a grind, studying with such contemporaries as Helmut Dantine, Louise Allbritton and Peter Whitney. For a full year she had learned makeup and how to keep an audience spellbound and other allied tricks. And then, while she was sitting placidly in the audience, herself, she had been spotted by Irving Kumin, Warner Bros. talent scout, and hauled off to the studio for an interview.

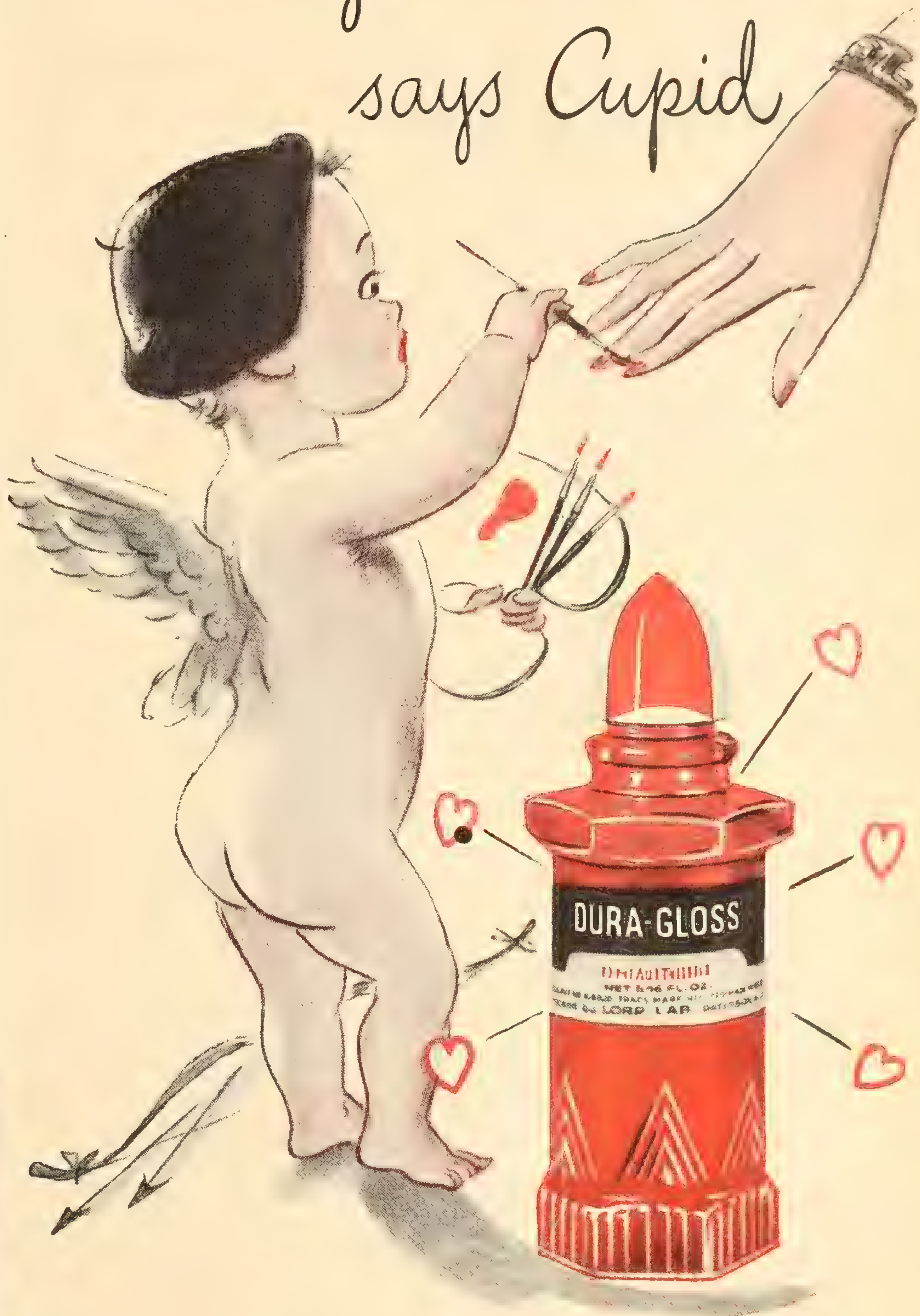
"Things happened so fast," Eleanor says, "that I had Solomon Grundy running home to Mother Goose for consolation. I was tested on Tuesday, accepted on Wednesday, signed on Thursday (my birthday), and at work on Monday. I was so frightened I don't know how I got through my test. And as far as working was concerned—I can only recall that we began on a short subject and went on from there."

Swiftly didn't stop for breath there. She served her apprenticeship in a few more shorts and ran the gamut of B's. Then Michael Curtiz, who was casting about for a cast, handed her the *Emlen Davies* rôle in "Mission to Moscow." That was quite a considerable hunk of picture, but Eleanor, despite the slimness of her rôle in this epochal epic, caught the attention of several Warner producers, with the result that a scant few months later she was announced for



And more time out while Eleanor awaits scenes with her co-star, John Garfield.

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the feminine lead opposite the sought-after Paul Henreid in "Between Two Worlds." The jump from glorified bit player to full-fledged lead startled Eleanor, but she turned in a performance that rated raves across the country and convinced the town that Warners' were harboring a new dramatic actress of no mean ability.

Stardom came with her next picture, "The Very Thought Of You." It was simple and unpretentious, but it had what war-time audiences want, and it proceeded to coin cash at the box-office. Eleanor's fan-mail tripled, and likewise local interest in her. Then came *Mildred*.

As her particular star began its crazy ascendancy, Eleanor started setting aside a certain amount of moolah every week. This she checked off in a little ledger and sent on to Mr. Parker, her backer.

"He never expected I'd pay him back," Eleanor laughs, "and that's why I like doing it. By the time your story's printed, the slate will be clean."

As soon as the war is over and building begins, Eleanor plans on a real home of her own. A rambling sort of farmhouse affair with fireplaces in every room beamed ceilings, trees galore, animals (all large varieties), and an accent on comfort.

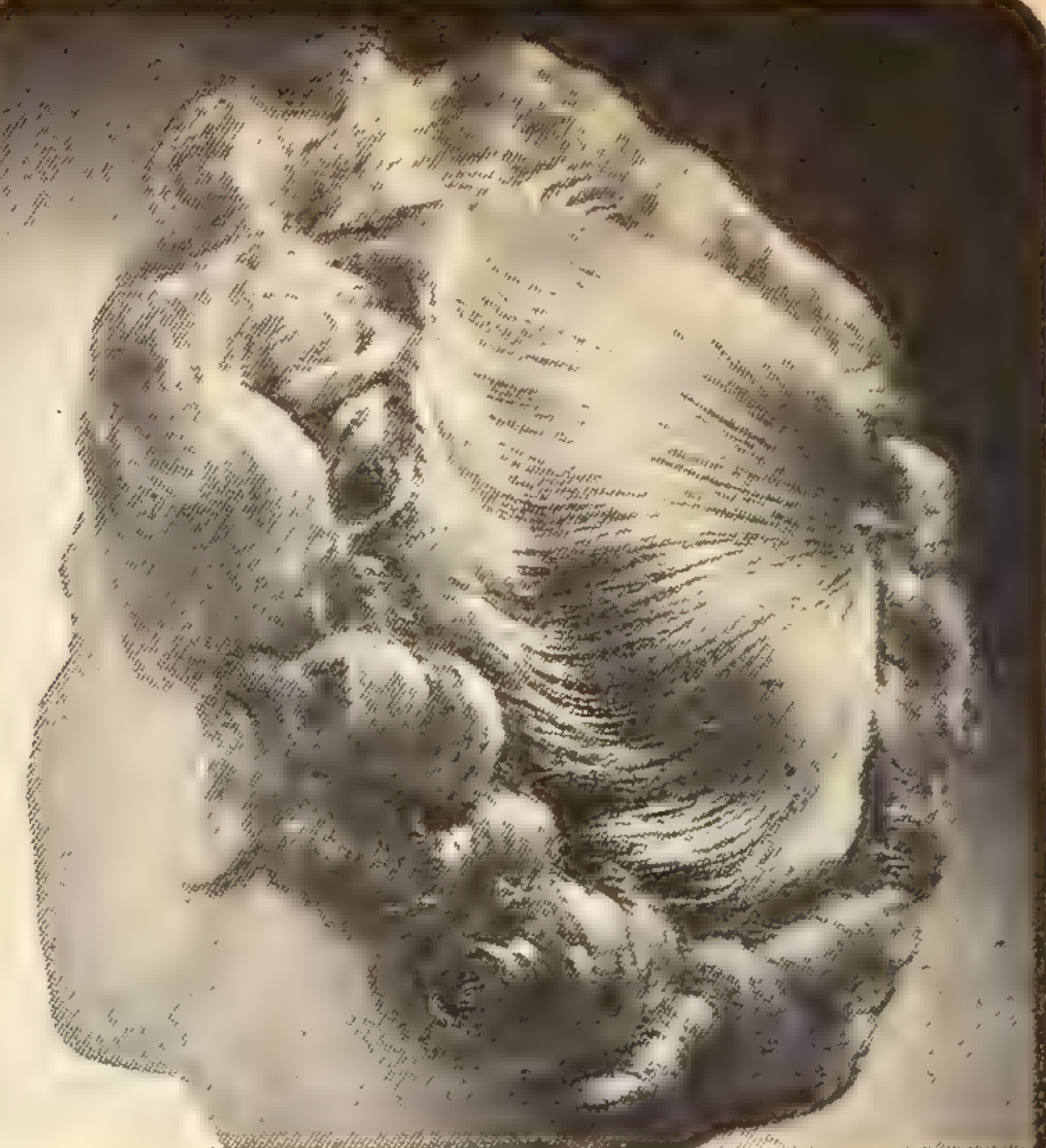
"I want the kind of house," she says, "in which my friends can drop ashes on the rug and not have to alibi 'it's good for the moths, anyhow.'"

When that house becomes a reality Eleanor will turn over her present home to her parents. "I'll give them my car, too. And I want a good fur coat for Mother," she says.

At the moment Ellie is planning an addition to the current manse—if she can get priorities. "I've got to have room for the family," she says. "They're coming to stay with me this summer. I want to build a combination play-and-guest room with a huge fireplace flanked by over-sized sofas that will double-in-sheets at night. There's going to be an enormous skylight, too."

The skylight idea is something new in Eleanor's life and was caused by a quick trip through the Chicago Art Institute. Bitten hard by the artistic bug, Eleanor promptly went out and bought up paper, pencils, water colors, and about thirty dollars' worth of art books, including a complete folio of Da Vinci's works. Once home, she began modestly to create. She copied one of the angels in Da Vinci's "Madonna of the Rocks." A friend promptly identified it as a midget, and this minor success spurred her on. She next did a sketch of herself as *Mildred*. She became so engrossed with her artistry that she piled her pet symphonic and operatic records on her phonograph and sat up all night sketching everything in sight.

Indicative of Eleanor's crazy luck (good or bad) is the fact that two days after her return from location her dog provoked a no-holds-barred beef with the next-door-neighbor's pet. In breaking up the squabble the neighbor, a kindly man, bashed Eleanor over the head with an iron rake. While Eleanor languished on her front lawn, the good man fainted dead away from sheer mortifica-



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tion and fright (he was convinced he had killed her). A goodly hunk of Parker tresses had to be removed in order to take a six-stitch tuck in the Parker pate. It was the silliest thing that ever happened to her, except when, at the age of nine, and as previously reported, she actually bit a child in the arm in a fit of pique. And it's absolutely the last time we shall mention it, meat shortage notwithstanding.

The articles that have been written by conjecturing experts and pseudo-experts on the strange and wonderful quality of Eleanor's voice would, if laid end to end, reach from here to Cleveland, and every one of them is wrong. Eleanor did *not* study for umpteen years to achieve the soft hoarseness that sets her voice apart from the mob. Neither did she read her dialogue aloud at a vacant lot on the corner of Lox and Bagle Streets. Instead she ran wild with the neighborhood kids; played quarterback on their football team; shone at baseball, and during every minute of violent play she screamed until the mamas of the block began stuffing their ears with cotton.

Her ebullient spirits served only to sprain her vocal cords, and to such an extent that even today, on certain syllables, those cords will not touch, giving forth with that velvet-covered band-saw brand of huskiness that is distinctly Parker. Instead of handicap it has been asset. Like her sisters-under-the-celluloid Jean Arthur and June Allyson, Eleanor has intelligently turned this trick of nature's into a completely captivating trick of her trade.

Despite her combination nice girl-sophisticated appearance, Eleanor has an amazingly naïve sense of humor. She is addicted to dogs and boasts one fighter, Bobby Lee (an English Sheep Dog) and has just been promised two more of indeterminate breed. She readily confesses her addiction to laziness. Since her illness she has eaten like a team of Percherons. She reads avidly, likes classical music and ballet, and is currently chained emotionally to her easel.

An avid movie fan, Eleanor confesses that a love of Janet Gaynor first inspired her to become an actress, and is boastfully proud of the fact that she recently met the actress at a party and came away with an invitation to her home. She often takes in two separate movies in a single day, and loves double bills. Her personal poll has Ingrid Bergman and Irene Dunne on the top line. She loathes people who pop gum in her ear, although she likes to experiment with her own. She can't abide having the guy behind her kick her seat during a show, and sits on her own feet to stifle any temptation to kick back.

Not prompt for appointments, Eleanor blames this whim on her father—who lived by the clock. Sometimes early, most often late, Eleanor wouldn't hit a schedule on the dot if her life depended on it. During the first shoe-rationing scare, she whittled out a pair of wooden-soled playshoes for herself, but has given it up since running out of band-aids.

She hopes to go on acting until the day she dies. And if the studio wants to keep her the sweet, simple, sincere type, that's fine with her. Or, more *Mildreds*.

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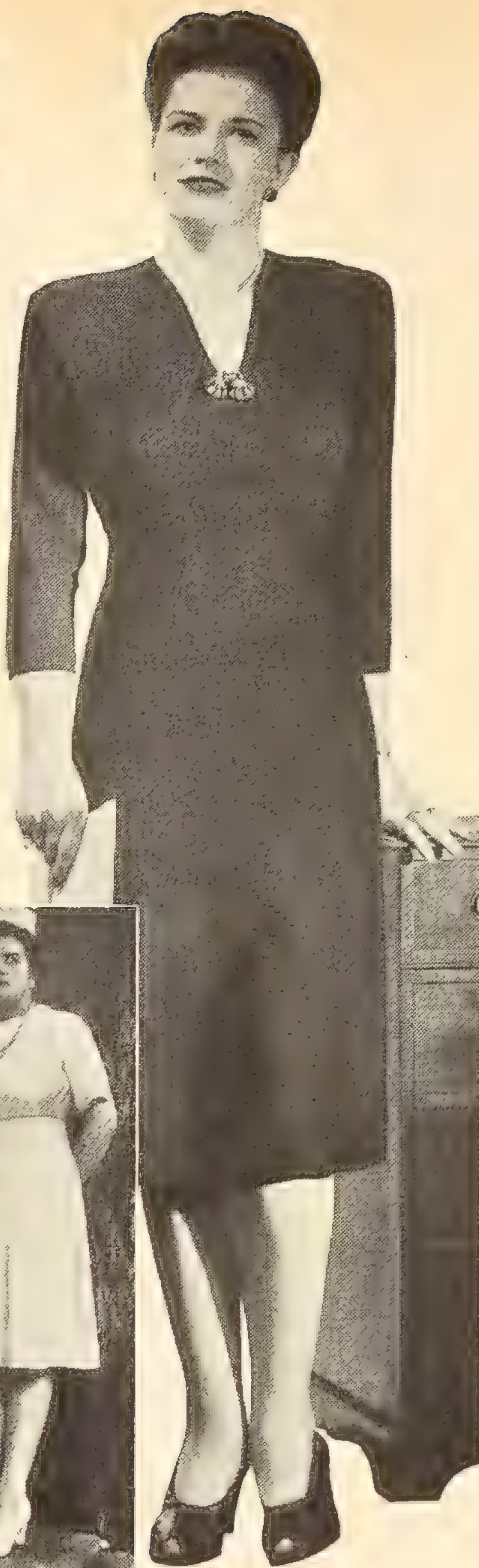
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WAIST	39"	28½"	-10½"
ABDOMEN	43"	32"	-11"
HIP	48"	37½"	-10½"
THIGH	29"	21½"	-7½"



These two snapshots of Mrs. Knicley show her, at the left, when she weighed 222; at the right, when she weighed 136.



Above, the slim and stately Mary Knicley as she is today—weight 136 pounds!

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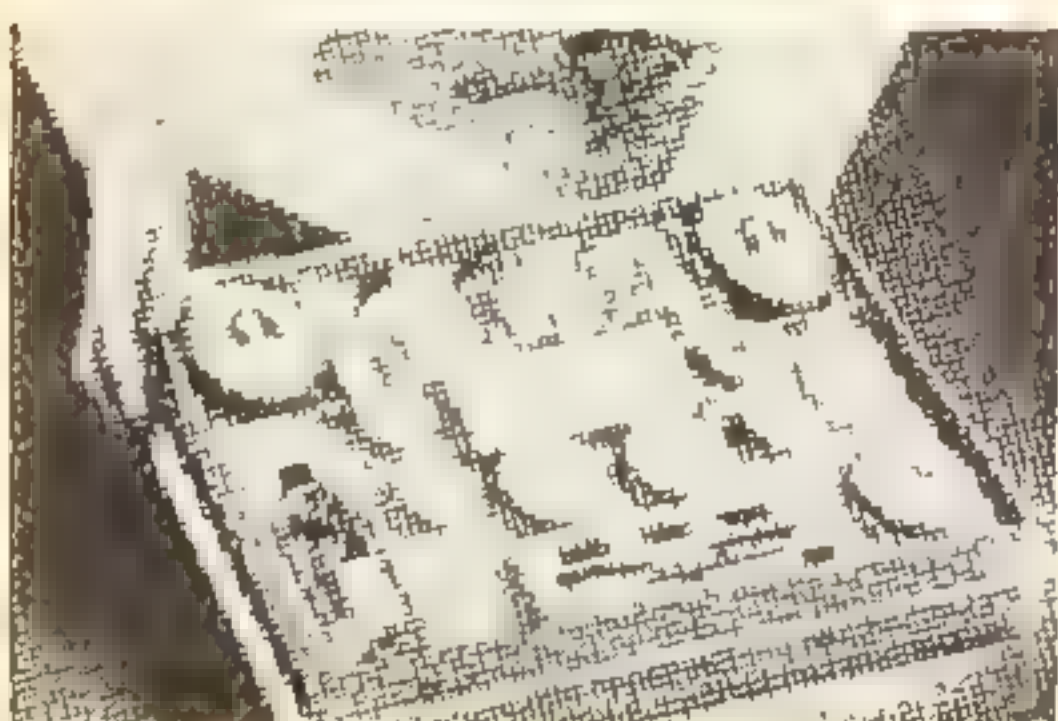
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Van Johnson Answers Fans' Questions

Continued from page 20

they're not to be ignored. Can you offer a suggestion?" "It's very simple," the girl answered, with all the assurance of an old-time advice-giver. "I know my group will feel perfectly satisfied with what I have to tell them. Just choose representatives from those who write you. Start with the ones in the near-by vicinities." Mr. Johnson took a deep breath. Those kids know everything!

Here they were. Six of them. Joanne Andrews of Polytechnic High School, Sybil Landrum of Venice High, Eileen Lieberman of Los Angeles High, Betty Townsend of University High, Patsy Van Rankel of Beverly Hills High, and Jack Searles of Fairfax High. They arrived while Lana Turner and Van were doing a scene on the set of "Weekend At The Waldorf." They stood on the sidelines, some of them jotting down notes. In the intervening seconds between takes and retakes Van looked out to the group and grinned at them. When the scene finished he came to them, hands extended. "Hello, kids—come on in the dressing room—it'll be more chummy." His room on the set, chummy enough with just one occupant, a clothes hanger and a hat, stretched like magic and embraced us all, the kids, Van and myself. The boy said, "It sure looks easier on the screen than it really is. All those scenes repeated so many times! I don't think I could stand it! Don't you get tired?"

"Mr. Johnson," Eileen began in a very businesslike tone, "when it was announced that a representative was going to talk to you there was a poll taken and the two most popular questions were, from the boys: 'Ask him how he does it!'—and from the girls: 'What kind of a girl does he prefer—what is his ideal?'"

Mr. Johnson answered the second question first: "I don't really know—yet—exactly. So many qualities make up the ideal girl—like a girl with a good disposition, a girl who can ride a horse—a girl who plays a good game of tennis—" Eileen interrupted here: "There'll certainly be a run on tennis courts from now on!"

JOANNE: "What picture did you enjoy making most?"

VAN: "Thirty Seconds Over Tokyo."

BETTY: "Which of your leading ladies do you like best personally?"

VAN: "All of them. I always have a mild crush on each one when I'm doing a picture."

JACK: "What did you think when you were making 'Tokyo?'"

VAN: "I thought—this is the chance every actor waits for, it has come to me early."

JACK: "What did you especially like about making 'Tokyo?'"

VAN: "I liked the excitement of making that particular type of picture. It was interesting technically. There was something different every day. It provided a good opportunity for every man in the picture. Everyone was pleased with his part. I think it has a good message for

parents of boys in the service as well as for the boys themselves. It means something to the boys who have come back wounded."

JOANNE: "Where did you go to make that picture?"

VAN: "We went to Pensacola — to Eglin Field."

SYBIL: "What did you think of the real fliers there?"

VAN: "It was inspiring to see those boys. They're all so young, yet so very mature. They were all eager to help us and at first I wondered about a motion picture company coming down there—whether or not it would upset their vital work. But, of course, it didn't. Things went on pretty much as before."

BETTY: "Did any of them help with the technical end of the picture?"

VAN: "Yes. A group of them. It was particularly gratifying that not one of them became irritated or disgusted with us no matter how many times they had to show us how to use the instruments properly. You know when you're anxious to do things so right, most always you're all thumbs. They are a great gang. None of us on that picture will ever forget that experience."

PATSY: "Can you fly?"

VAN: "No, wish I could. I took only one lesson—then had my accident. I'm not allowed to fly now."

SYBIL: "What are your ambitions?"

VAN: "Oh—to be a good actor, to play a good game of tennis, most of all to see this war over."

The boy who had sat quietly jotting notes during this, said: "Mr. Johnson—remember the first question? That's what the fellas will ask me: How do you do it?"

Van smiled and chewed his gum faster. "Oh, I just say my prayers at night—and keep on hoping it will last."

JACK: "What did you excel in in school?"

VAN: "Now, isn't that awful! What did I *excel* in, he asks! Well, I was fair in grammar school, but when it came to high school the dramatic bug began biting me. I was brave, though—took a deep breath and went in for a college course. When I got to a certain subject—geometry—I switched to a commercial course. Learned typing and shorthand."

EILEEN: "Can you still type and take shorthand?"

VAN: "I can still type—haven't lost my speed. I do most of my own letters, now. It's a great convenience, typing."

JOANNE: "Mr. Johnson, do you think high school dramatics are necessary?"

VAN: "I think they are very good—they help master poise, diction, and a genuine freedom of self, and even if you do not anticipate an acting career, I think it does something for you."

BETTY: "Were you good in dramatics?"

VAN: "I never was able to make a dramatic class. I tried out for every part in every play—never made a single one."

SYBIL: "Did you want to be an actor?"

VAN: "Always. In fact, I wanted to be a circus trapeze artist. You know—do all those fancy and wonderful acrobatics hundreds of yards up in the air."

BETTY: "Are you just as happy now that you didn't get in the circus?"



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VAN: "I don't think even a circus could be more exciting than this business."

JACK: "What were your favorite sports in school?"

VAN: "Football, basketball."

PATSY: "Which do you think is the most necessary and important qualification—charm or luck—for getting in the movies?"

VAN: "I would say you must of course have some talent—a sense of humor, good health, vitality, and always the element of luck."

JACK: "Do you like making pictures better than doing stage plays?"

VAN: "I get a yearning to do a play once in a while. I like making pictures, though."

JACK: "Do you like doing radio shows?"

VAN: "Yes, but I'm certainly scared—when I did that show with Burns and Allen I could hardly talk when I opened my mouth—but everybody was so quick to understand and to put me at ease that I suddenly forgot to be scared."

JACK: "Now, Mr. Johnson, how do you feel—with all those awful girls following you around?"

Mr. Johnson leaned forward confidentially, "Jack, it's not awful—it's pretty wonderful. I hope it will last."

This caused a friendly stir in the young man who began at once addressing Mr. Johnson by his first name. "Van," he said, "tell me, how do you feel about Sinatra?"

VAN: "I thought his voice was fine long before he became so tremendously popular. He's a very nice guy, too—and his voice is getting better and better."

EILEEN: "Think what an ad would do that read, 'JOHNSON ENDORSES SINATRA.' Boy! What a line for the opening of my story for my school paper!"

BETTY: "How much longer are you going to keep on making pictures?"

VAN: "As long as you kids let me."

PATSY: "Who is your favorite leading lady to work with?"

VAN: "Oh, June Allyson, Marilyn Maxwell, Lana Turner—all of them, not any one of them."

JACK: "Do you like to read? What is your favorite type of book?"

VAN: "I like biographies mostly—all new fiction. I belong to the Book of the Month Club and always look forward to reading all of the books they present."

JOANNE: "What are your favorite pastimes?"

VAN: "Pastimes? I don't have much time for that," he smiled. "Except—I try to answer my mail—read."

JACK: "Do you go to the movies often?"

VAN: "Yes, I see a movie almost every night—that is my particular pastime, I guess."

BETTY: "Who are your favorite actors?"

VAN: "Tracy—Gable."

JACK: "Do you limit your favorites to MGM?"

This brought a hearty laugh from Johnson who said indeed he did not—but the gentlemen just happened to be his favorites.

EILEEN: "Do you believe that by

watching their performances you can learn something?"

VAN: "Undoubtedly you can learn from everyone you see—but it is not a good policy to observe any special ones too closely because you would soon be imitating them."

JOANNE: "Do you like Bette Davis—or don't you like stars as dramatic as that?"

VAN: "I think Miss Davis is a fine actress. Yes, I like her."

BETTY: "Do you like making comedies better than serious dramas?"

VAN: "I like making comedies—the mood is easier when you're working—and it's nice to know that people have a lifted-up feeling when they leave the theater. But it's good to do the heavier kind, too. Like 'Tokyo'—I wish another such good one would come my way."

EILEEN: "Besides the actor, whom do you consider the most important person in the making of the picture?"

VAN: "Everybody from the director to the prop man and the janitor. You couldn't make a picture without the latter two, you know."

JACK: "Are you ever nervous when you go to previews?"

VAN: "I certainly am. You know every actor has his favorite scenes—his pet scenes. His own, as well as those in the other pictures he watches being made. I'm always disappointed when these scenes are gone. And of course you're wondering what the audience is thinking—every single minute!"

BETTY: "Would you like to be back in school?"

Mr. Johnson twisted in his chair again and looked at his fellow-men. "Kids," he began, "we might as well face it—I sure would like to be back in school—maybe it's because I don't consider myself all grown up yet."

SYBIL: "If you'd like to come over to my school, I'm sure they'd love to have you. We'd put on a Bond Rally and you'd sell three thousand bonds before you could move an inch."

VAN: "That's a worthwhile idea. I'd like to do that."

JACK: "What are your favorite radio programs?"

VAN: "Information Please and Burns and Allen."

PATSY: "Are you musically inclined? Do you play any musical instrument well?"

VAN: "I play at the violin, and I have a voice. A voice that is for singing in the shower, only."

JOANNE: "Do you like to dance?"

VAN: "Sure—that's how I started—soft shoe dancing, in a show."

JACK: "Can you rumba?"

Mr. Johnson said, yes, he could rumba a little. But what he didn't add was this: On a recent vacation trip to Mexico where he went to relax and to fish, he became fascinated with the way they danced the rumba, so he learned from them. Nobody bothered about him, in his white ducks and old straw hat, nor about the fish he caught. In fact, nobody even knew he was a picture star. But when he started to rumba, they held up their autograph books for him to sign.

JACK: "Do you ever get bored when they take your pictures so much?"

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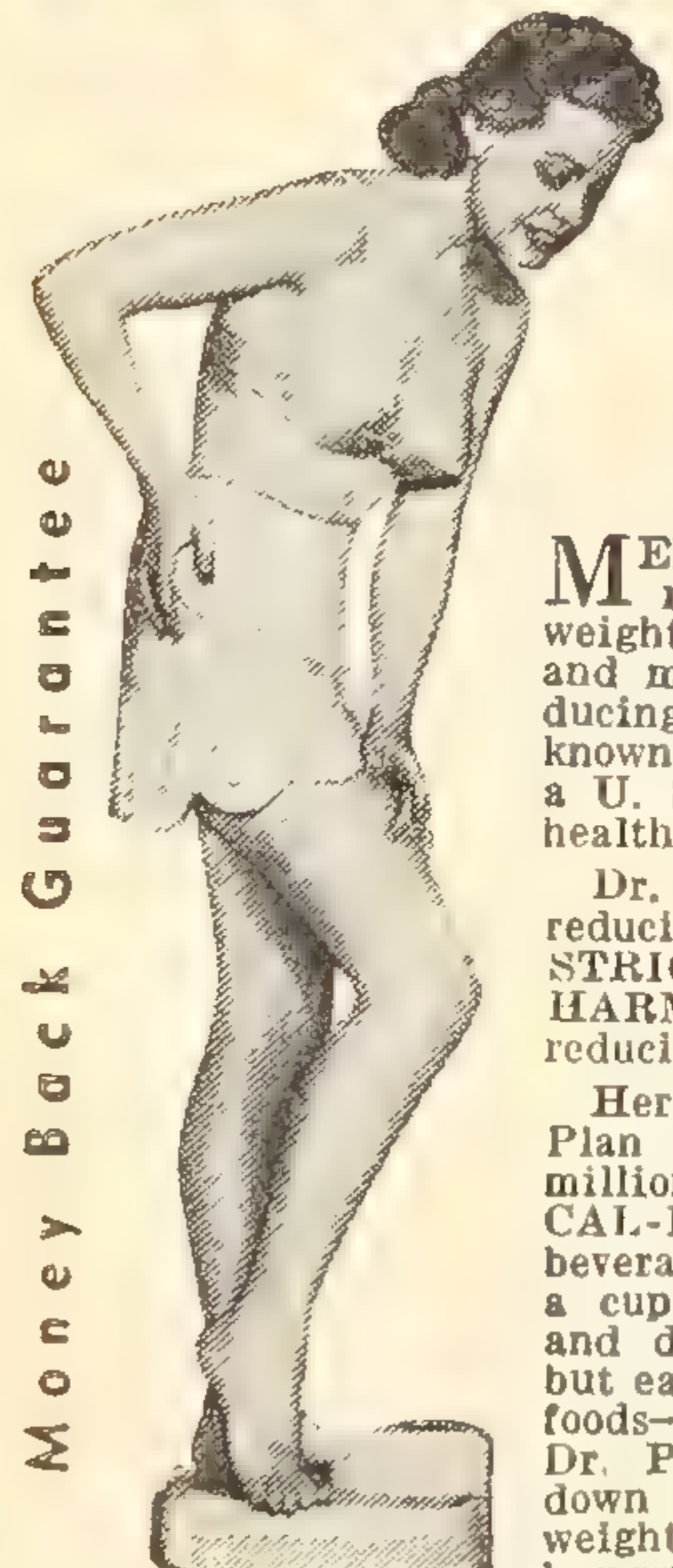
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VAN: "No, never. I'm never bored."
At this point the still man popped in to take pictures of them all.

BETTY: "This is the biggest thing that ever happened to any of us—having our picture taken right in a studio!"

As the man snapped the final three, the assistant director opened the door to ask if he might please borrow Mr. Johnson for the rest of the afternoon so that they could finish the scenes. They all shook hands. Van went reluctantly back to work. I stayed with the kids to ask them what they thought of the boy they just met. Here are their answers:

JACK: "I like him because he likes Sinatra. He's intelligent, too."

EILEEN: "It's a good experience, this. All our friends will tell us we've just interviewed Young America's newest hero!"

PATSY: "I've heard a lot about stars being stuck-up, but he certainly doesn't act as if he's a star."

SYBIL: "Pretty swell."

JOANNE: "Worth coming a long way to see—he's natural—I found him easy to talk to—easy to listen to—in fact, he's no trouble at all."

BETTY: "He's a very nice man."

JACK: "Yes, I can see what the girls are in a dither about—he's got a good sense of humor. He handled this nicely. Didn't get a bit confused—and made us all feel pretty much at home."

As I close these paragraphs Mr. Johnson is walking around the set. In his sock feet. But they are not ordinary sock feet, mind you. "Van," I scream, "you'll run a nail in your foot!" "Aren't they wonderful!" he utters this low and with an appealing look, entirely unaware of the suggestion of nails. "You know these are the best socks I've ever owned." They had just arrived from a fan, an old lady in Canada, who thought Van reminded her of her boy. He liked hand-knit socks, too, she said. They are extra heavy texture. And although every one of us is at this moment hotter than we can bear, Mr. Johnson walks toward the camera. Into the blistering lights. To do a love scene with Lana Turner. In his chartreuse sock feet!



Bette Davis deserves another laurel wreath for her superb characterization of school-teacher in "The Corn Is Green." Joan Lorring's vivid portrayal rates star's congratulations.

Dana—Up To Date

Continued from page 45

put on a show for the 20th Century executives that landed the part for him. He had been in fourteen pictures before that never playing less than second lead and top spot in most of them, but his fan appeal was negligible. When "Laura" was released the studio was flooded with mail demanding to know who he was, where he had been all people's lives, and the bobby-soxers began squealing.

Now, paradoxically, after beating his brains out to get that part, he swears any one of half dozen other actors could have done it as well. "I gave much better performances in 'The Ox Bow Incident,' 'Swamp Water' and even 'Wing And A Prayer' than I did in 'Laura,'" he'll assure you.

"Then how come *those* parts didn't make a star of you?" I countered.

"They weren't as flashy," he came back. "That's why I was so determined to get the part in 'Laura.' It would have made a star of anyone who played it." I thoroughly disagree but can't convince him.

He celebrated his hit by buying the fanciest used car he could find—a little \$4,500 job. "I drove it home," he recalls, "and, in a burst of generosity, presented it to Mary with what I still think was a magnificent flourish. 'Yours,' I told her, 'all yours.' But, somehow, whenever she wanted to use it I always seemed to be 'testing' it. So, in time, the old car came to be known as hers, and the new one mine. I am informed the same thing happened to Dixie Crosby when Bing once presented her with a Cadillac coupé.

"It was soon after I got the new car that I made a broadcast one night. I didn't finish until around 8:00 so, rather than go home (we had no maid at the time and Mary was 'expecting'), I started for a famous supper club to get a bite to eat. On the way I picked up a Marine who was forlornly thumbing his way. He was just back from two years in the South Pacific and knew no one in town. I invited him to accompany me. When we had had our dinner we started for my pride and joy. It wouldn't start. I phoned an automobile club to which I belonged. In due time the repair truck drove up. The repair man knew even less than I about cars. To cover his ignorance he insisted the battery was dead. I knew it wasn't because it was turning the engine over. He got nasty and I guess I got nastier. I was about to take a poke at the guy when the Marine intervened. 'Oh, no, Dana,' he beamed. 'You're working in a picture. You might get a black eye. This is what I've been trained for.' Before I could protest he had taught that mechanic the whole of Emily Post.

"I think it was the next day the company was going on location. I was working on 'A Walk In The Sun' at the time. The company offered to send a car for me but I was not to be deprived of the pleasure of driving my beauty along the highways and byways. When I awakened the sky was overcast and the air was filled with a pea-soup fog. 'You'd better drive my car,' Mary suggested sleepily as



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she pried one eye open for a gander at the weather, and went back to sleep. 'It'll clear up,' I assured myself, wheeling my own car out of the garage. As I backed into the street, a milk truck, just starting off from a delivery, hit me broadside, knocking the car over a couple of times and completely wrecking it.

"I escaped with a sprained wrist but it is costing \$1,300 to fix the car up—if they can get the parts. The sound of the crash awakened Mary who, miraculously, appeared on the front porch in her dressing gown before the car stopped rolling over. 'You see,' she screamed, 'I told you to take my car! Now, look what's happened to my new car,' she I-told-you-soed, inconsistently appropriating both of them."

Dana's sense of humor is rippling. One night we had been to a preview and picked up a couple of hitch-hiking soldiers and a sailor on the way home. One of the soldiers recognized him. "Gee," he breathed in an incredulous whisper. "Dana Andrews! Imagine! Driving along just like anybody else!"

"You caught me on an off night, pal," Dana assured him gravely. "Usually I have the top down, a giraffe on the seat beside me and a three-piece band on the hood."

"Gee!" the soldier breathed again, in hushed tones.

A few months ago the studio gave him two trips to New York at their expense. The metropolis thrilled him—but not the New York actors or audiences. "Picture audiences would never accept the amateurish performances New York audiences put up with from so-called 'legitimate' actors!" he stated firmly.

I mentioned a successful play in which a former picture star was appearing. "She was out of this world," he whispered in awed tones. I perked up my ears, as Dana is not given to indiscriminate praise. "You would never believe any professional could be so awful," he finished. "I still can't figure out how she ever got on the stage!"

He loves to putter in the garden and prides himself on his prize-winning camellias and gardenias.

When he first arrived in Hollywood he spent his days in the public library—reading any and everything he could lay hands on. Now, although he is still fond of reading, he has so little time to himself his efforts at self-improvement are confined to scanning news magazines and the daily paper.

He and Mary go to night clubs perhaps a couple of times a year. They prefer to have two or three couples in their own home, but it is nearly always the same couples. "People won't drive from Beverly Hills to the Valley," he comments,

"and when we're invited to Beverly we nearly always have to decline. We haven't the gas. Our principal amusement is movies but we usually wait for them to come to our neighborhood theater."

His outstanding characteristic is his friendliness. "It's a family trait," he smiles. "All my brothers are the same way. I simply like people. Many an evening I've spent with someone whom another person would consider a frightful bore. We sit over a couple of drinks and talk and talk—lots of times until daylight—and I'm highly entertained. There isn't any such thing as a bore if you get underneath a person's skin and find out what he's really interested in.

"Sure I want to be a star," he burst out once, "because that is the standard in this business by which you measure your achievements, but I don't ever want to be important. I don't ever want to reach the stage where I have nothing in common with the people around the studio who don't happen to be stars. I don't ever want to be incapable of meeting filling station attendants, clerks and people like that on common ground."

Charlie Feldman, the agent, recently paid a cool \$50,000 for his contract with another agent. Before signing the papers Charlie thought he had better inquire around a little to ascertain if others were as hopped up over Dana as he. He approached one of the most important political figures in the country—a woman.

"When I was in the South Pacific recently," she said, "they were showing 'Laura.' Suddenly the alert sounded and the audience dived for their foxholes. Two hours later when the 'all-clear' sounded, they routed the projectionist out of his bunk and made him finish running the picture so they could see how Dana made out. As far as a woman's viewpoint is concerned, he'll never be an Errol Flynn. He isn't the dashing, typical hero type. But I believe any woman would feel he is the sort of fellow it would be wonderful to have a love affair with—not in a colorful, mad, tempestuous way, but in a quiet, tender way—that he would be masterful but sweet and gentle at the same time."

Dana is fully cognizant of his faults and weaknesses and seems to take a perverse delight in parading them before strangers. "Of all the things I have ever read," he proclaims, "the thing that has impressed me most and stuck with me is a line from 'Hamlet': 'To thine own self be true and it must follow as the night the day, thou canst not then be false to any man.'"

He used to have an ungovernable temper—and still has. But bitter experience has taught him the folly of giving vent to it.

He appreciates a sincere compliment but can't tolerate flattery. When a producer recently started soft-soaping him, he immediately sensed the man was flattering him in order to get something out of him. His first impulse was to say, "I was just as good an actor before 'Laura' as I am now but you cheated me out of a couple of good parts because I wasn't a big enough name for you. Now, you can go get yourself one of those names you were so keen to give those parts to." He

opened his mouth to start blasting when the thought struck him: "You've tried that before. What's it ever got you? You may need this guy some day. Better keep your mouth shut, son." And he did.

An unexpected trait is both his sensitivity and his sensitiveness. I have seen him transfixed by the beauty of a sunset, a star, a painting—even a flower. And I have seen him mope for an entire evening over a fancied slight someone utterly unimportant to him had offered him.

His appreciation is another feature of his make-up. Once on the train he was talking to a stranger and admired the man's wallet. "A friend of mine makes them," the stranger replied. "If you'll give me your name and address I'll be glad to send you one."

"I wasn't hinting," Dana thanked him. "I was just admiring it."

The stranger insisted and they exchanged cards. The man turned out to be Mr. F. J. Gavin, president of the Great Northern Railroad. Months passed and Dana received a package. It was the promised wallet.

Another month passed and he was having lunch with some friends when a woman in the restaurant introduced herself. It was Mrs. Gavin and she invited him to her table. After he had sat there chatting a few minutes one of his friends came over and told Dana the others were waiting for him. "What's up?" Dana inquired when he got back to his own table. "Nothing," his friend informed him. "I thought you were stuck and I just wanted to get you away from those people."

"Those people, as you put it," Dana



Melody in symmetry is Janet Blair, Columbia star, in her newest pin-up pose on the beach.

informed them, "happen to be friends of mine and I like them." With that he returned to Mrs. Gavin and her party.

He has the most prodigious memory I have ever come across. On a bond-selling tour he stopped in Connersville, Ind. After his speeches a dinner was given for him, attended by ninety of the townspeople whom he met for the first time. At dinner, a man next to him commented on how inexplicable it was to him that actors could remember so many lines. "There's nothing remarkable about it," Dana vouchsafed. "It's a farmer's business to know all about crops and farms, a banker's business to know all about money, and it's an actor's business to cultivate his memory. It becomes second

nature. Right now, I'll bet you I can name everyone around this table." And he proceeded to do so.

When Dana first began to get the breaks they built a beautiful home in the Valley. With the arrival of the new baby the house is too small so they have recently purchased an estate in Toluca Lake.

Although he majored in business administration at college, he cheerfully admits he has never been known to save a dime. "I can astutely advise other people on their business affairs but when I start to budget myself—well, all signs fail in fair weather. However," he adds complacently, "I know my own weaknesses. Putting money in the bank is no good. I promptly spend it. And even if I didn't, no one has ever been known to amass a fortune just by saving. It's the investments that make you rich. So now, as fast as I make money I spend it. But, instead of spending it on night clubs or something which gives you only momentary pleasure, I spend it on something we can keep. We're buying the new house, as you know, and we have about fifty grand sunk in it. But that fifty thousand is *ours*. When you add to that the \$25,000 I repaid to my backers for their investment in me, I haven't done so badly for a guy who landed in Hollywood with only ten bucks, have I? Pardon me for pointing," he broke off suddenly, "is that a rainbow over there?"

And now, bringing Dana right up to date—he has been classified for call by his draft board, but, as we go to press, he still doesn't know just when this call will come.

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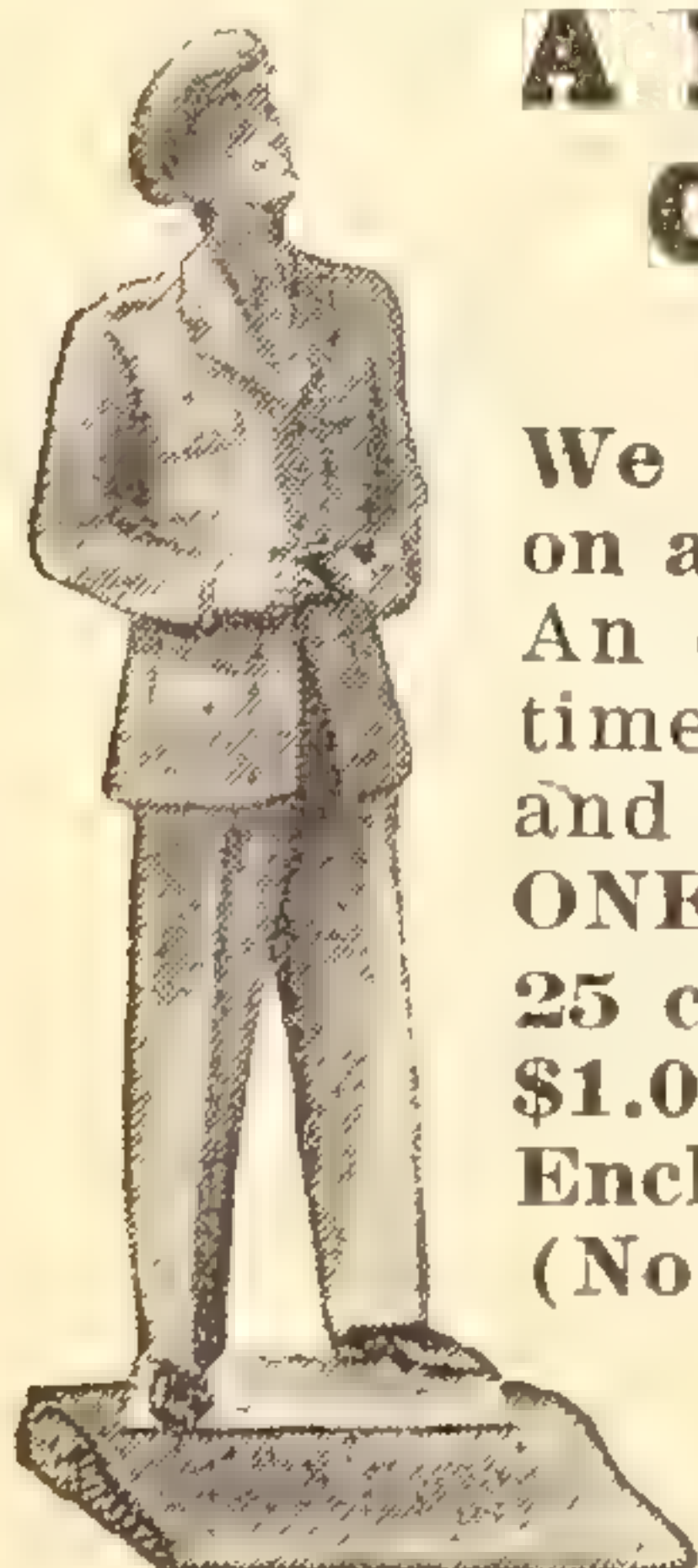
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Portrait of a Man With Red Hair

Continued from page 29

"Of course there was only one thing to do and I did it. I loaned her the money. Months later I received a money order for the full amount from her sailor husband in the Southwest Pacific. He sent me this, too." He held out his arm to show the Navy watch he was wearing, held on his wrist by a narrow aluminum band. "He made that strap from the metal of a Japanese Zero. Just look at the workmanship on it. It must have taken him weeks to make it.

"Those service boys are all like that. None knows it better than we entertainers who visit them. Instead of our lifting their morale they usually lift ours. The other day when I was visiting a hospital, almost every boy I talked to would ask: 'How are you making out on cigarettes? Do you need any?' And before I could stop them they'd be offering me a pack or starting off in a wheel chair or on crutches to get some from the hospital P.X. They wreck you, those boys. USO tours are hard physically, but they're much tougher on the emotions. The courage and spirit of those boys tear you to pieces."

Anyone who knows Charles Bickford wouldn't doubt that for a moment. He's a tough guy, Bickford, just as tough as those characters he sometimes portrays on the screen. He's tough off the screen, too, as his producers could tell you, for that Bickford guy is the stormiest of the stormy petrels on the Hollywood scene. He doesn't mince words and he doesn't care who hears them, either. He'll fight for anyone or anything or any cause that he believes in. And like most tough guys, he's so soft inside that he should have a bodyguard going around with him to protect him from himself.

No one knows most of the things Bickford dreams up to do for other people, no one except Bickford himself. When some of them leak out his keen blue eyes get that certain look in them that means trouble for someone, usually the press agent who had dug up what he thought was a good human-interest story. Anyone would have thought Bickford was being maligned over the air last Christmas when a columnist told how the tough guy had taken a crowd of kids to a Los Angeles department store and bought them new outfits, everything except shoes, and it was only the matter of the necessary coupons that stopped him there. It took the combined efforts of the friends he was

visiting to keep him from going to the studio then and there and having it out with the broadcaster.

Bickford is deeply interested in the juvenile delinquency problem and with his usual getting right down to the core of anything he is interested in has studied it thoroughly. But studying it isn't enough for Bickford. He's doing something about it, too. One of them is the day every week he sets aside to entertain the boys from a nearby reform school.

He has aided countless struggling newcomers to get a start in Hollywood and he hasn't forgotten the people who were once stars and now have nothing, either. He's a member of the board of the Motion Picture Relief Fund, a member of the executive committee and chairman in charge of the Case Committee.

"A lot of people are apt to be critical when they hear an ex-star is in need," he said. "People who don't know put it all down to extravagance and improvidence. What they don't know is that the motion picture industry is awfully tough for actors; that in the average case, the term for making big money is pathetically short and what with agents' commissions, income tax, living and dressing the way their professional standing demands, that big money dwindles to almost nothing.

"A great percentage of the public doesn't understand that. There are other things it doesn't understand either. A lot of us have been criticized both by individuals and by the press, which really ought to know better, because we have shown social and political consciousness.

"The public is apt to think of us as strange creatures who aren't supposed to think or have opinions of our own, much less brains. We're supposed to be always on exhibition, to say the right thing, or what they think is the right thing, at the right time; not to have views of our own. Actors, it seems, are supposed to be seen and not heard, except through the dialogue supplied in the script or, in other words, to remain frozen in celluloid.

"Maybe it's a weakness in me professionally that I can't do it. I'm myself away from the screen, an American citizen who has a right to campaign for whom he pleases and a human being who can fight for any cause he feels right. I considered it a privilege to campaign for our President in the last election and also consider it my duty to raise my voice against the Nazis, Fascists or any other menace and I won't pull my punches. Of course, I expect to be criticized for it, but it doesn't bother me. Only stuffed shirts can escape criticism."

Bickford isn't afraid of sticking his neck out, for, as he says, it's a strong neck and can take a lot of punishment. There's that chip on his shoulder too and he doesn't mince words when anyone knocks it off, irrespective of who the knocker-offer might be.

When a member of the British Parliament recently attacked the American voice in a debate in the House of Commons, saying American movies were having a bad effect on the speech of English children, that chip flew off Bickford's

shoulder so fast that it landed clear across the Atlantic when Bickford rushed into print, attacking the criticism. And even if he had stopped to consider his blast to the newspapers might jeopardize his popularity in England, it wouldn't have made any difference. Not to Bickford. When he has something on his chest he has to get it off, let the chips fly where they will.

"That American voice being heard all over the world today is a pretty good one," he says, and it's very evident that even with time to think it over he isn't taking back a single invective.

His pugnaciousness goes with that red hair of his. It goes with that Irish ancestry of his, too. But mixed with the Irish is the New England strain that Bickford accuses of riding herd on him.

"When the Irish in me wants to do something," he grinned, "the Puritan tries to shout it down."

But the Puritan doesn't succeed very often, even though he was born in the heart of New England, or to be more explicit, in Cambridge, Massachusetts. He's a free soul, Charles Bickford, and his life has been the richer for it. But just so you don't get the idea that he goes through life spoiling for a fight just for the sheer joy of it, let me say right here and now that there isn't a man in Hollywood who has more friends than Charles Bickford, or who is more respected, either. And, even more indicative, he is married to the same woman since 1919 and can't for the life of him see why that should be any record, even in Hollywood.

He owns a ranch in northern California and a home close to the ocean in Palisades de Rey. He was delighted when he headed the list of the best voices on the screen and got a laugh when he was nominated the best dressed man in tweeds.

"They should have seen me working in the garden or painting the house in my old jeans," he grins.

He's a nice guy, Charles Bickford, the sort who takes everything and everybody seriously except himself.



Gene Tierney, in costume for "Dragonwyck," poses with doll wearing duplicate of the ballroom dress Gene wears in her new 20th Century-Fox film. The doll was auctioned by V.A.C. to swell the funds of Birmingham Hospital.

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Gary And Mr. Cooper

Continued from page 31

He worked on my father's ranch in Montana.

"I'll let you in on a little secret. This isn't really the first picture I've produced. Back in the days when I was an extra I hired a cameraman and together we made a one-reel epic in the Hollywood hills. It was more of a screen test than a picture. We shot it all on a Sunday afternoon. It played only one performance in a projection room in Hollywood's Poverty Row, but it got me a job when I needed it most, my first lead in a two-reel picture."

Cooper's memory of his own lean days is reflected in his readiness to give others a break. He is convinced there is a wealth of undiscovered talent waiting for a chance to prove itself. He has a particularly warm spot for the returning serviceman as evidenced by his selection of Stuart Heisler, ex-Army captain, to direct his first picture. Prior to his enlistment in the Signal Corps Heisler had been Coop's film cutter and had directed several low-budgeted productions. Thanks to Cooper he can now take his place among Hollywood's top-flight directors.

On the set, in checkered shirt, boots and britches and a ten-gallon hat, Gary the star is as unlike Mr. Cooper the producer as the two-by-four canvas dressing room is from the plushy office. While he talks he twirls a six-shooter at his hip as casually as the producer toyed with a fountain pen. "Can't say which I'm partial to, ma'am, the star or producer." Unconsciously he has already taken on the character of *Melody Jones*, hence the "ma'am." "Used to think the star was generally right, but since taking a hand in production I find myself siding with the producer. Most times I can't make up my mind one way or the other.

"Take this set, for instance." The gun in his hand points to the ramshackle cabin supporting a leanto stable with peaked roof, pens for livestock, all hemmed in by masses of jagged rock. It is a reproduction of the Broken Nose Ranch in Arizona in the 1880's. Gary the actor is mighty pleased with the colorful expanse and authenticity of the set. Mr. Cooper, however, refers to it as the most expensive Broken Nose in history. Not only because of the construction costs but also the extra time consumed in lighting it properly. Says Gary, "Yesterday we had to play a long scene in the stable. The crew had a heap of trouble getting the lights past that fancy roof. Artistically the results were fine. Financially, well, that's the producer's worry."

A wardrobe man dashes up to snatch the ten-gallon hat from Gary's head and replace it with a cheaper one. "What's this all about?" demands Gary ominously.

"Producer's orders. He doesn't want an expensive hat shot full of holes in the shooting sequence, so we fixed up this imitation."

"I wouldn't be caught dead in that sombrero," mutters Gary, spinning the



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silver pistol a shade faster. "The hat stays on."

"But the producer said—"

"The producer just changed his mind," counters Gary, and strides off to his place before the camera. Watching him under the strong lights it is easy to see why Katherine Ward Lane, prominent Boston sculptress, selected him to head her list of the ten handsomest men in the United States. (To Coop's intense embarrassment.) "For the wonderful shape of his head, his size and his simplicity," claims Miss Lane. To which you add: and for what he represents—the ideal American. His tall spare figure. His amiable modesty despite a shining success. His pride in the romance and traditions of the early West. What other country could have produced him?

Typical, too, his Yankee brand of humor, relishing most the stories he tells on himself. In "Along Came Jones" he sings for the first time. Gary was so pleased with the recordings he took them home to play for the family. Sandra, his wife, and seven-year-old Maria were impressed but managed to keep it a secret. With perfectly straight faces they listened to the end when Maria finally asked, "How is it nobody ever asked you to sing in pictures before, daddy?"

Her father regarded her gravely for a moment then indulged in a broad wink. "Maybe it's because I never had such a smart producer before. No telling what talent he'll discover in me next!"



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"I Was A G.I. Once Myself!"

Continued from page 47

so we could only spend twenty or
thirty minutes in each ward. Sometimes
we'd keep at it until eleven o'clock at
night and the kids would keep the
lights on in the ward waiting for us. It
made us feel good knowing they were
really looking forward to our visit like
that.

"We'd go in alone and there wasn't
any time for any preliminaries. If a
card game was going on I'd ask to get
in on it. Once, some colored GI's were
in the midst of a crap game when I came
in and they didn't pay any attention to
me. I didn't blame them. From where
I stood, right inside the door, it looked
like a pretty exciting game. Then a big
chap with sergeant's chevrons on his
sleeve looked up and I grinned. 'Man,
you're a real cat,' I said, and that was
enough. 'Boy, you're solid,' he said, and
I've never had a compliment that
pleased me more. After that it was
just old homeword. I had talked their
language and so I was in.

"It's mighty important talking the
same language, and having been in an
Army hospital myself I had a general
idea what they wanted and what's more
important, what was taboo too. They
don't want sympathy, those boys. But at
the same time they don't like it when
people ignore their wounds. They just
want them to be taken as a matter of
course, as they take them, themselves.

"They don't like to be asked how they
got it but they'll talk all day about where
they got it and what their outfit did
that day, never what they themselves
did. 'Sure I got it,' is their invariable
comment, 'but Joe got it worse than I
did.' The other one always got it worse,
according to them. They have a wonder-
ful spirit, so wonderful that it makes a
man feel mighty humble, listening to
them and seeing them. They're forever
helping each other. A boy on crutches
will fetch and carry for a buddy who's
still in bed, and I'll never forget the day
I went into a ward and saw a boy who
used to be a barber, going around shav-
ing the bed cases. His right arm was
gone, that was all. But he wasn't down
as long as he had his left one.

"So many people have asked me if I
didn't find a lot of bitterness among
them. My answer is always the same.
If there was any bitterness I never found
it. But as I said before, they don't want
sympathy. They feel they can do any-
thing you can do and so intent are they
on proving it that they work overtime
practising and improving on their arti-
ficial limbs.

"They kid about their wounds among
themselves. They love ribbing each
other. But they won't take it from out-
siders, not unless they've decided you're
in. And the way to get in is to treat the
boys exactly as they were treated be-
fore they left. That's the thing their
families have to learn to do because
that's what they want, the thing they
fought for. As one boy explained it,
'We're not changed. It's the people at
home who've changed. We're the same as
we've always been.'

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"That's a great lesson the public has to learn, how to treat these men. The hospitals know. The war department has done a wonderful job keeping up the morale of these wounded men. Their special service men, usually commissioned officers, do everything in their power to keep them busy and interested. The Red Cross and the Gray Ladies are doing a grand job of it, too. Those girls are wonderful in the understanding they've shown, knowing just when to kid, when to be serious. I've seen them roll a piano into a ward and in no time at all the boys will be around it, one of them usually playing while the others stand around singing, just like one of their own parties at home before they went overseas.

"That's how you know they really are the same, just as they say they are. You're not long in a hospital ward before you know that. The radio is always on full blast, they listen to every broadcast because they want to know everything, who won the football game, the baseball game, the fight last night, the latest war news. There's always an argument going on, especially the one about the Infantry and the Air Corps and which is the better of the two and which is winning the war.

"They'll talk about their experiences if you don't force the subject. Let it come up naturally and they're off. But it's never about themselves they talk. It's always their outfit. And of course their outfit is always the best outfit in the best division in the best regiment in the best battalion in the best army in the world.

"They'll talk about D-day too, the boys who were in it. But they don't brag about what they did that memorable day last June. But, man, do the ones who got to Paris brag about that and do they like to rub it into the ones who didn't make it! There was one boy, and what a ribbing he was getting, whose jeep turned over just as he was about to enter the city and so he didn't make it after all.

"That's how they are, those men, so regular it isn't any wonder the whole country is so proud of them. Never talking about their medals, of their heroism, but awfully fast on the trigger when it comes to kidding themselves. Never talking about themselves but giving the other fellow every break there is. You know, I think one of the most amazing things of the whole trip is finding out how seldom the pronoun I is heard in hospitals."

That's one of the amazing things about that Ladd boy too. He's known as difficult copy to interviewers who have tried to wring stories out of him. His shyness, so painful it might even be characterized as aloofness, is a byword in Hollywood, and it was very apparent that day I saw him at the Pierre in New York. He looked almost stricken when Sue left us to go into the other room so that we could talk. But there wasn't a hint of shyness left once he started talking about the hospital tour and the men he met on it. All of which goes to prove that Alan is the kind of guy who sort of shies away from the first person singular himself.

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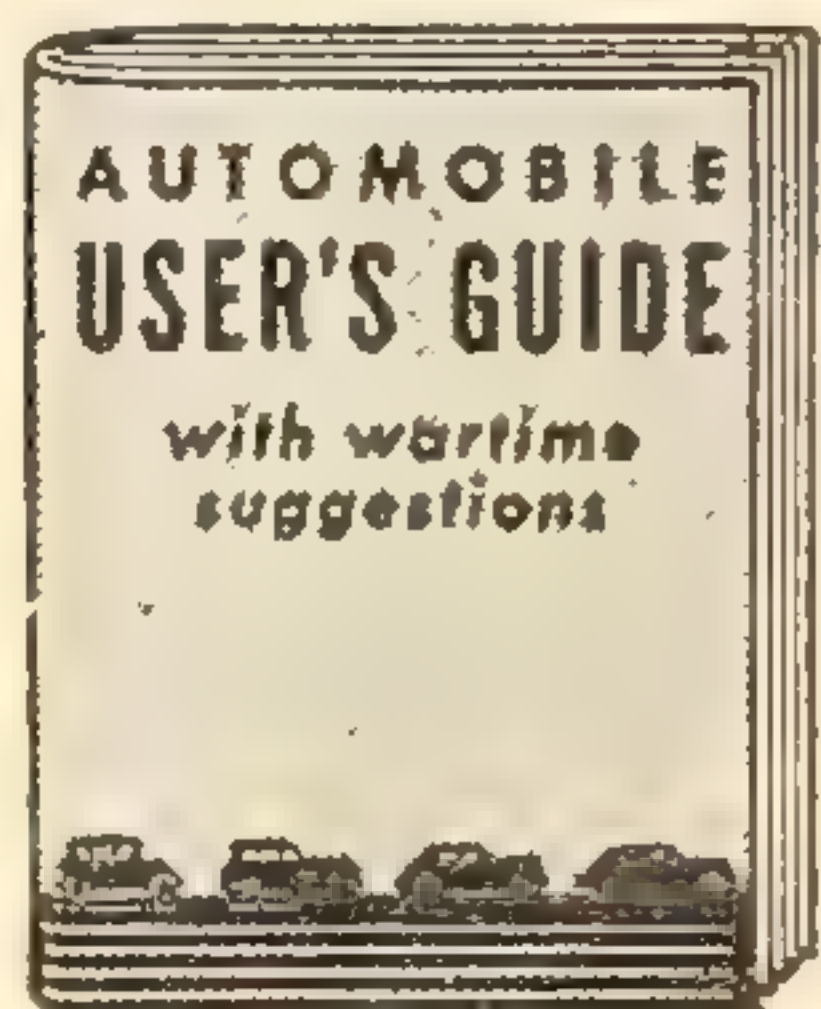
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Fisherman at Sea

Continued from page 43

that's a very good description. Henry Willson, assistant to the president of Vanguard Films, was also at that broadcast. He took a quick look at the handsome sailor at whom all the girls were also staring and went over to make a proposition. "I'd like you to come along with me to meet David Selznick and Dan O'Shea (president of the studio)," he said. The fact that Willson was at that particular broadcast was just one of those Hollywood miracles you are always reading about.

They drove over to Vanguard. Selznick saw, heard and was conquered. Without a test or a reading, young Madison was given a contract to take drama lessons. This was the best D.O.S. could do, what with a war going on and Guy in the Navy. That night Henry Willson invited Guy to have dinner at the Mocambo and the girl who made a threesome was Anne Shirley. For a boy who had come in on leave to see Hollywood, he was doing all right.

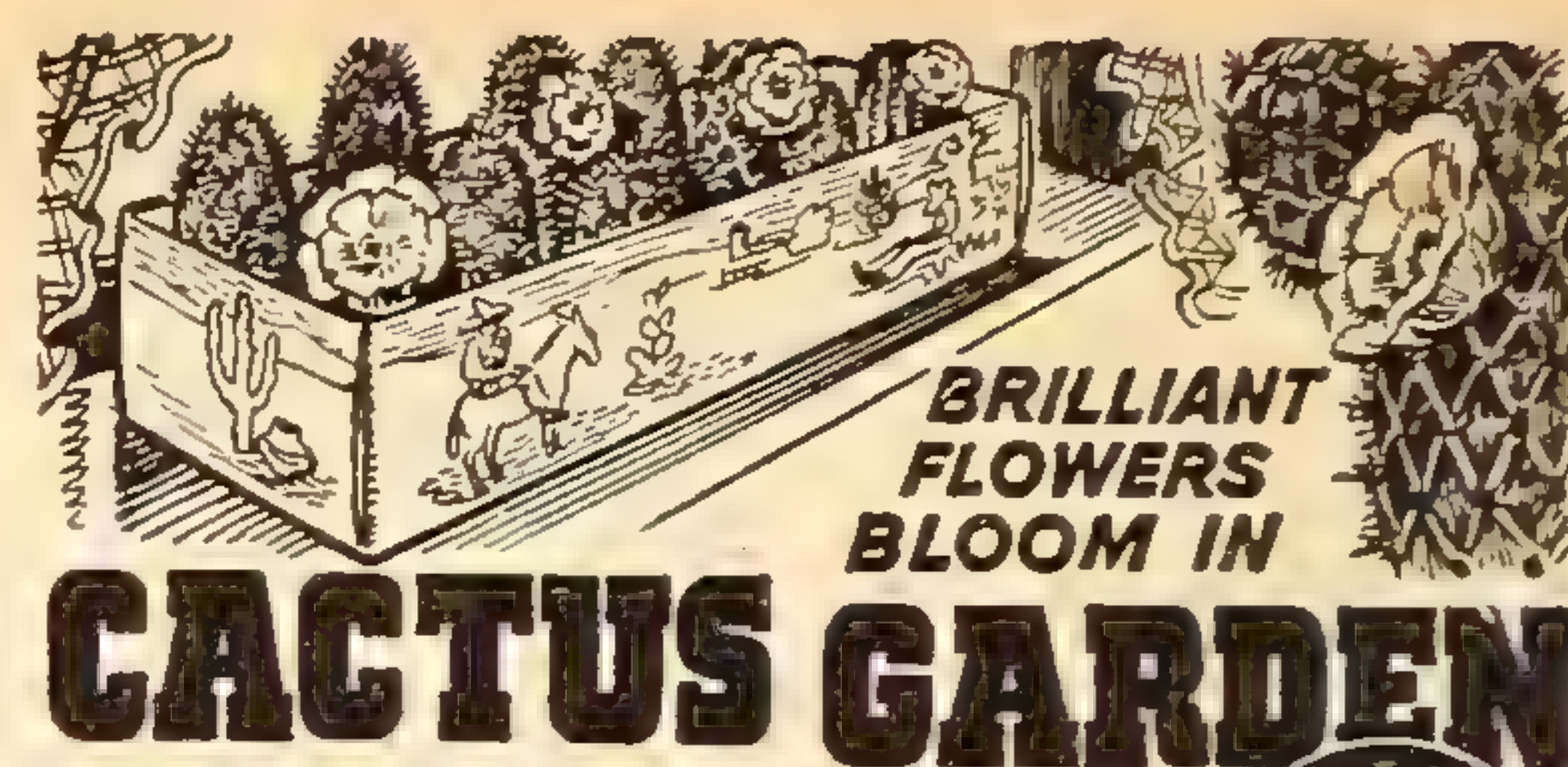
From there on out, every time he got a precious 48-hour leave, instead of just frittering away the time sightseeing or going to movies, Guy reported to Vanguard. They gave him diction lessons and drama lessons and dancing lessons. They really poured it on. Guy would go back to San Diego to do his lifeguarding stint and maybe he wondered if everything was real. It had all happened so suddenly.

He hadn't had a furlough for two years so he decided to ask for one. He was granted seven days' leave. Then things really started moving. Production on "Since You Went Away" speeded up. It speeded up in order to film the complete sequence in that picture where a young sailor heckles Jennifer Jones and Robert Walker in a bowling alley. Guy was that sailor. He didn't have to change costume. He had his own. From a telephone linesman who wanted to be a commercial fisherman, to a movie personality via the United States Navy! Well, no wonder Guy Madison is at sea.

The fan mail started pouring in. Girls didn't know his name, so they addressed their mail to "The Guy." It's as good a name as any for six feet of sex appeal. This sex appeal started at an early age.

When Guy Madison was six years old he started school. It was a pretty big adventure, but he went by himself. No mama's boy tactics for him. Life came on and he hurled himself into it. Right off the bat he got in a fight in kindergarten. Another little man-about-school, also six, had raised an issue by throwing blocks at Guy. A fellow just can't go around taking that kind of thing. Of course the teacher came over to separate them. "I blamed it on him," Guy grins. "Kids are like that."

His sturdy self-defense attracted a glamor girl who sat across the room. She was very cute, a brunette. And doubtless she was attracted by his blond hair. Guy took over. As a matter of fact, he kissed her after school. The little brunette told him he had to stop or she'd tell her mother on him. This ended that



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romance. But all his life Guy has had a girl. With him it's like ham and eggs. A boy always has a sweetheart and they are always together.

Of course, there was the usual period when he felt that girls were just a lot of excess baggage with braces on their teeth. That was in the first years of high school when he preferred hunting, fishing and swimming to Lana Turner. He went to the mountains on hunting trips, carried a .22 or a bow and arrow. He made his own arrows and was a good shot. He used to ride his bicycle for 15 or 20 miles until he got away from the city, and then he'd camp along the river and hunt rabbit or pheasant or quail. Or he'd go swimming in the irrigation ditches and you could have Betty Grable.

During the summer he worked in the berry vineyards for seventy-five cents a day. He saved the money to buy clothes to start school. He didn't go out for activities because he delivered papers after school. He didn't play football, so he didn't belong to the school clique. Most of the fellows started drinking. He didn't. Most of them had cars. He didn't. He went to church every Sunday, studied agriculture, and started spotting a girl here and there. He wasn't a lad to miss a trim figure going down the street. He went steady with one girl and then another.

One bright morning he just went *plop!* The girl in the case had a lulu of a figure, which is a must in Guy's book, and she was also beautiful. Guy likes a healthy looking girl who wears very little makeup and will settle for just lipstick. He likes girls about five four to five six, not glamazons. He likes a girl with a sense of humor, three or four years younger than he is. This girl filled all these qualifications. And Guy was head over heels. For a while he even thought of marriage. Life was one rosy dream. Then they began to disagree on little things. She liked one kind of life, he, another. They broke up and he carried a torch for a while. And then all of a sudden he realized it was over. No more torch. He still thinks she is a swell girl.

Now, he has no thoughts of marriage. Thinks he'll wait three or four years before getting serious again. "I think I can get started better alone than with a partner," he says. "Even before pictures I planned to establish myself in some business before I got married."

At one time it looked like he would be a commercial fisherman. Why? "I thought it would be hard work, but healthy. And you make quite a lot of money if you get the right setup. I had certain connections that would make it easier for me to get started. I met friends when I went in the Navy whose fathers were fishermen and they promised us a job when we came back. Then I learned to like underwater fishing. I mean—you dive under with a face plate and swim fins; spear fish and eels, get lobsters. I did a lot of surfboard riding, too, on my days off from the Navy. I thought making my living from the sea would be satisfying."

As a matter of fact, Guy is still soberly thinking about what life has dished up for him. He's not sophisticated and he hates sophistication. His father has been a machinist on the Santa Fe railroad for

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22 years and the dream of his parents is to have a small cattle ranch in Oregon. He has four brothers and one sister, and none of the family has been very much aware of Hollywood. His sister is perhaps the most thrilled by the turn of events. So sometimes Guy wonders if he is taking the right steps.

He notices things about Hollywood and some of the things he doesn't particularly like. He doesn't like the caste system. "You have to readjust yourself," he explains, "and it's hard to do. In school, at home, if I saw a girl that I thought was super, I just called her up. Here, I think twice. Because a lot of people think you're out after something, that you play politics with your dates."

"Hollywood is also the melting pot of the world. Some people you have to brush off. They are up to no good, so you're not wrong in brushing them off. But you have to use kid gloves. They may be Somebody's best friend."

"You have to watch your step. You can't go here and there. If you get in any kind of trouble—particularly before you're established—you're out. Your time isn't your own, either. In another type of job, when you're through for the day you're through for the day. Your life is your own and so is your business. But here your time is crammed to the very last second. Not just new lines to learn, and working before the camera, but drama lessons and diction lessons, photograph sittings, interviews, people to meet, wardrobe fittings. While I'm in the Navy, I only get an occasional taste of it whenever I happen to get a week-end liberty. But I wonder what life would be with 24 hours a day on that scale."

"I also wonder if I will make good in this profession. After all, I have no background for it. I never had a drama lesson in my life until I signed with Mr. Selznick. I never took part even in school plays. Hollywood has always been the farthest thing from my mind. I wouldn't want to disappoint Mr. Selznick nor Mr. Willson, who have been so swell to me. And I wouldn't want to build my family up to an awful letdown, either."

"Lots of times I think of all this and I realize that I'm on a crossroads. If I do one thing, my life will take one pattern. If I do another, it will go differently. And it isn't something I can decide overnight. I'm still at sea. And, of course, I'm still in the Navy. Maybe Mr. Selznick will have changed his mind about me by the time I get out. The first time I saw myself on the screen I wondered why anybody signed me up, anyway!"

Guy went on a 48-hour leave to see Hollywood and wound up with a contract his first night in town. Since then, he has dated Judy Garland, been to an Academy Award dinner, a premiere of the first picture he ever appeared in, "Since You Went Away," frequented the Mocambo, Ciro's, the Clover Club and the Troc, dated lush Rhonda Fleming, gone to many Hollywood parties, met dozens of movie stars, including Lana Turner whom he thinks is stacked just right, gone back to Bakersfield to visit his family, become close friends with an important executive, Henry Willson, taken voice, drama and diction lessons,

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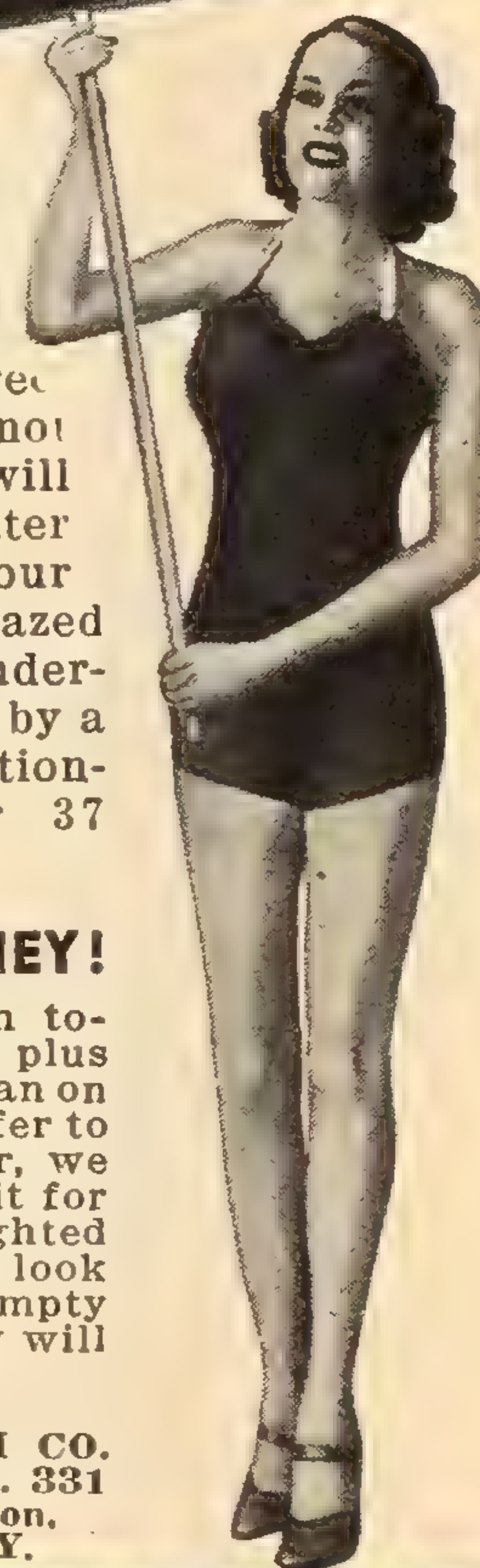
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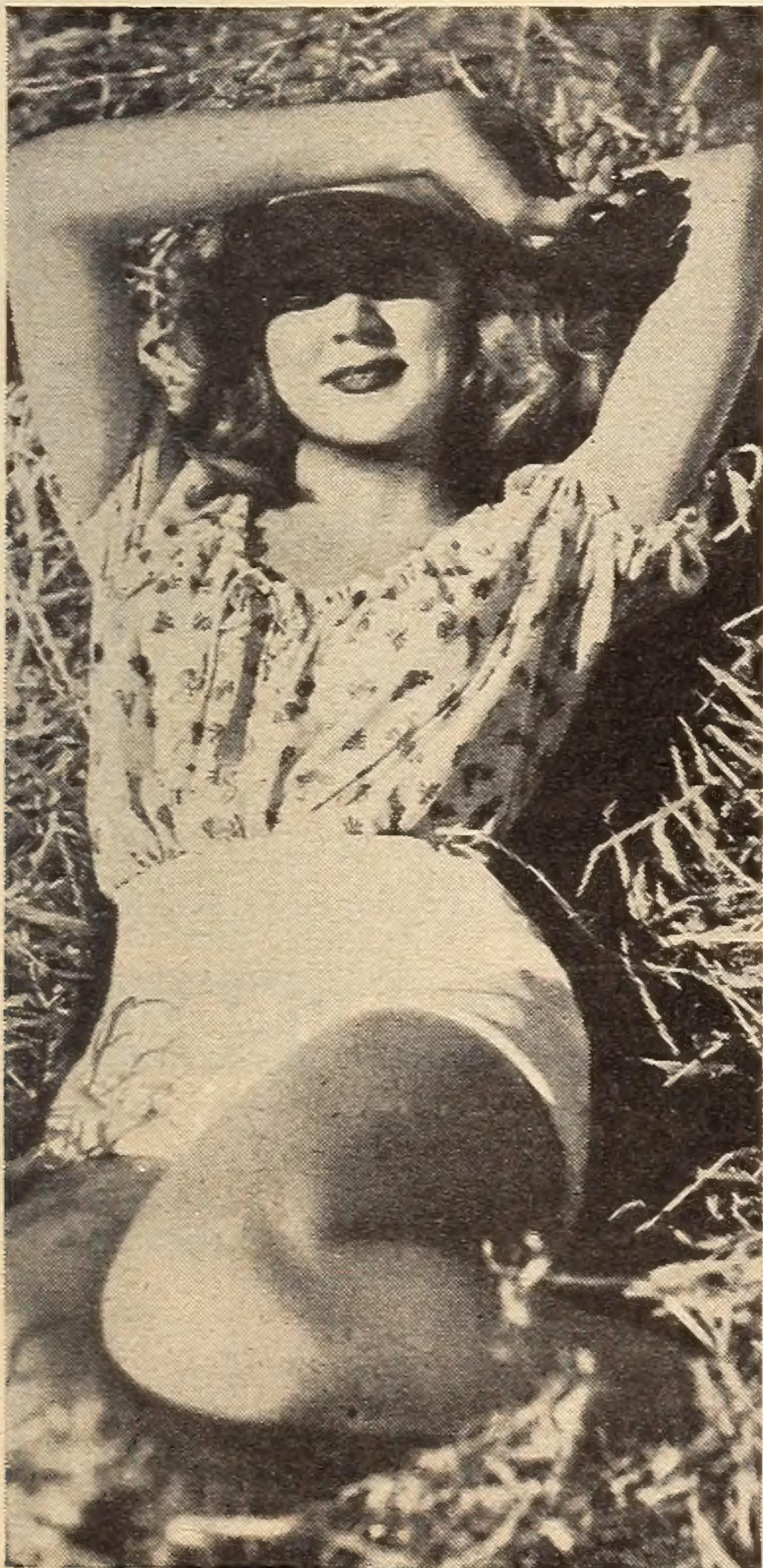
and given out his first interview. This he has accomplished on rare weekend leaves. The rest of the time is spent as a Navy lifeguard down at San Diego wondering if maybe he's been dreaming and isn't awake yet.

He isn't dreaming. But he's refreshingly new to the Hollywood scene. He has the whole town rocking with his frank comments. He hasn't the least idea of who's who in movieland, and this has resulted in some remarks that are dillies. He met Louella Parsons at a party, and that famous lady said, "I think you're the cutest thing I ever saw!" Guy smiled back, "Better not say that or you'll spoil me!" But Louella knew it wouldn't, and it won't.

You see, although Bakersfield is only a couple of hours from Hollywood, Guy never read movie books or Hollywood columns. The only time he ever saw the town was when he drove through on his way to the beach. Before gas rationing, Guy would drive half across the state to get himself an ocean.

Well, he has himself an ocean now. And as he lifeguards the San Diego beach, a tanned hunk of man with blond hair, girls are beginning to talk about the boy who looks like a recruiting center poster. Just like they did back in Bakersfield, the local lassies are passing the word around that there is a Navy lifeguard walking up and down the beach who is right in there zinging.

All things considered—and we mean girls, girls, girls—it's not a miracle Hollywood discovered him. The miracle is that he wasn't discovered sooner.



MGM has big plans in store for Gloria Grahame, a Los Angeles girl who made a success as a comedienne on Broadway before she started her movie career in "Blonde Fever."

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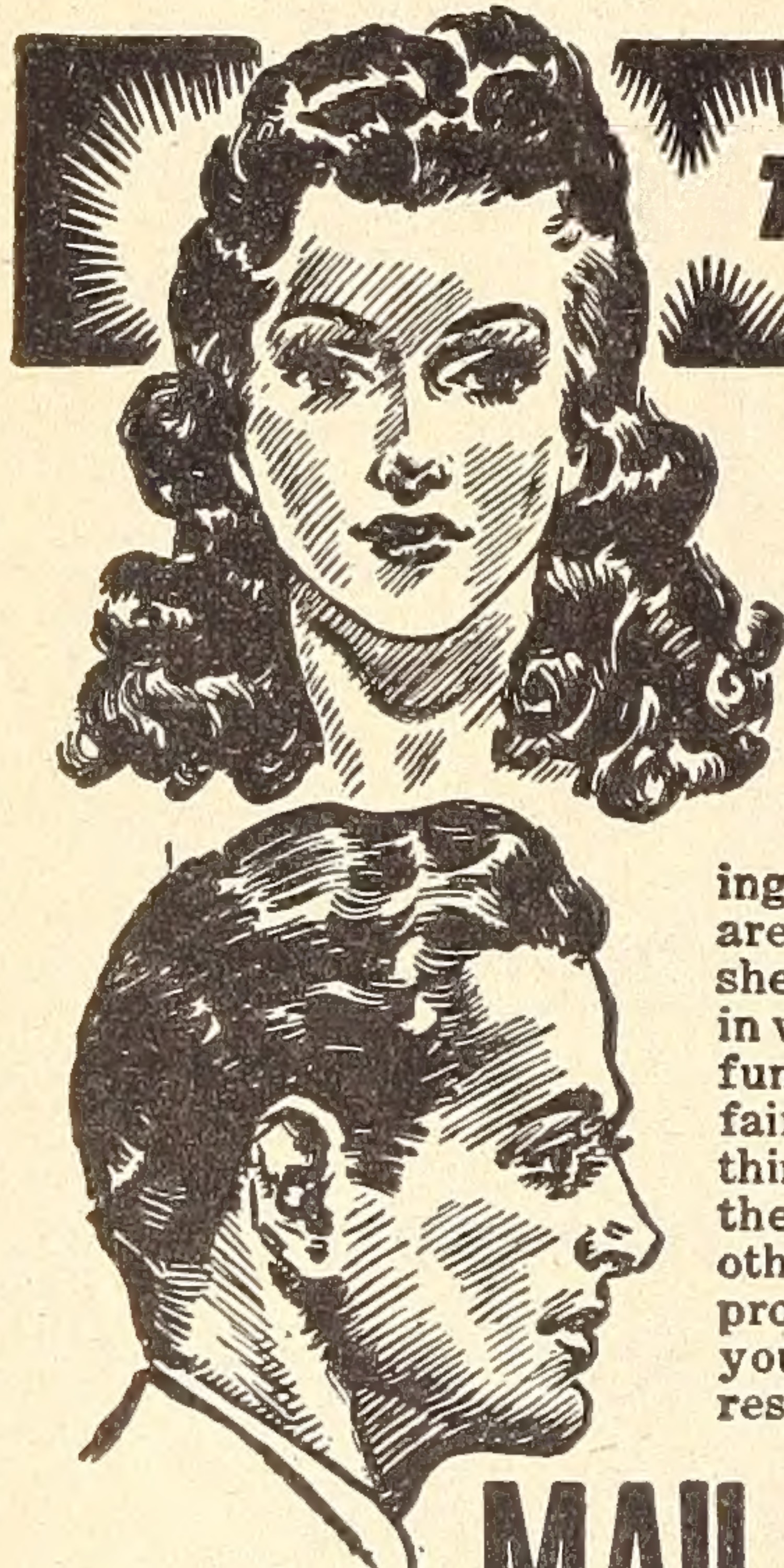
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